

MOVIE MUSIC AWARDS — 6TH ANNUAL POLL RESULTS

March 17, 1960 35¢

down beat®



Here's Ed Thigpen...

Edmund Thigpen, born in Los Angeles, started playing drums at the age of eight. Last summer, he tied for 1st place among the world's New Drummers in Downbeat's poll of international jazz critics.

In between these momentous points in his career, Ed's had wide and varied experience. It included teaching himself to play, with some help from Chico Hamilton, Jo Jones, and his father, Ben Thigpen. It spread out through engagements with the Jackson Brothers, George Hudson, Cootie Williams, Dinah Washington, Johnny Hodges, Bud Powell, Jutta Hipp and the Billy Taylor Trio.

Ed's drumming experience has culminated in his present spot as a key member of Oscar Peterson's trio. There, he's setting new standards with a technique that calls into play not only sticks and brushes, but hands, fingers and elbows.

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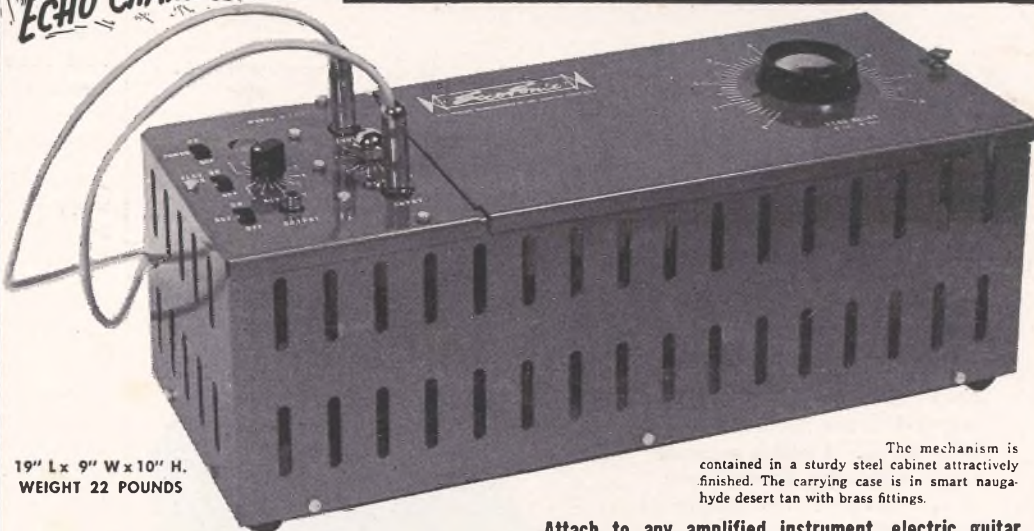


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THE FIRST CHORUS

BY CHARLES SUBER

More reverberations on the payola-rock 'n' roll contretemps.

It's a shame, but rock and roll concerts are hurting from the lack of strong local disc jockey support heretofore enjoyed. Frankie Avalon drew only 4,000 people in Toronto's Maple Leaf Gardens, capacity 16,000. The poor turnout moved him to announce

that he was preparing for the death of his medium by "studying" to be a night club entertainer and movie actor. Lots o' luck.

(Meanwhile back at the raunch, an Erroll Garner concert sold out for the third consecutive year at Symphony hall in Boston. And a jazz package with Andre Previn, Shelly Manne, George Shearing, and Dakota Staton sold out four days ahead of performance at Masonic hall in San Francisco.)

A major rock 'n' roll packager, General Artists Corp., has not yet given up. It is waiting to see what happens with

its current three-week tour of mid-west ballrooms before bowing to the inevitable.

WRCV, the NBC outlet in Philadelphia, is making a dramatic and interesting bid to reach the kids with something decent.

Not only has the station switched to big band music exclusively, but is co-sponsoring with civic officials a big dance March 12 at Convention hall. Buddy Morrow and band will play for an estimated 3,500 couples. The city is further cooperating by lifting its curfew for youngsters from 10 p.m. to midnight for those attending the affair.

WGN, the voice of the Chicago Tribune and the largest midwest independent station, banned all rock 'n' roll records back in February of 1958. Now it has decided to *purchase* all records used in programming and *ban promotion men from its premises!* Nothing was said about monitoring phone calls or limiting outside social contacts with the pariahs.

Big time radio operator Connie B. Gay, of Washington, D.C., has really gone the limit. He not only changed his call letters from WGAY to WQMR (the "Q" is for quintessence) but has eliminated Top Forty programming. In its stead, he is inaugurating music to read the Congressional Record by. No record titles or artists' names will be announced, but the public—if they listen—will recognize the lush vacuities of Melachrino, Kostelanetz, Percy Faith, et al.

The Disc Jockey Association, Inc., has announced its intention to hold its convention this April, despite rumors to the contrary. In order that they may show a "new and clean face" to the public they have invited many Washington observers and probers to attend. *Not* invited are the ladies of the evening who made last year's convention in Miami so lurid that the Harris subcommittee, "in the public interest," has kept the delicious details to itself.

So far, there is little indication that sales of rock 'n' roll records have been hurt by the sharp drop-off in air play. The kids still seem to be on the habit. It takes a while for five years of brain washing to wear off. The only contender on the scene to replace r & r is something called "slop" music. This is based on a dance incorporating the more stimulating elements of the jitterbug and the cha-cha-cha.

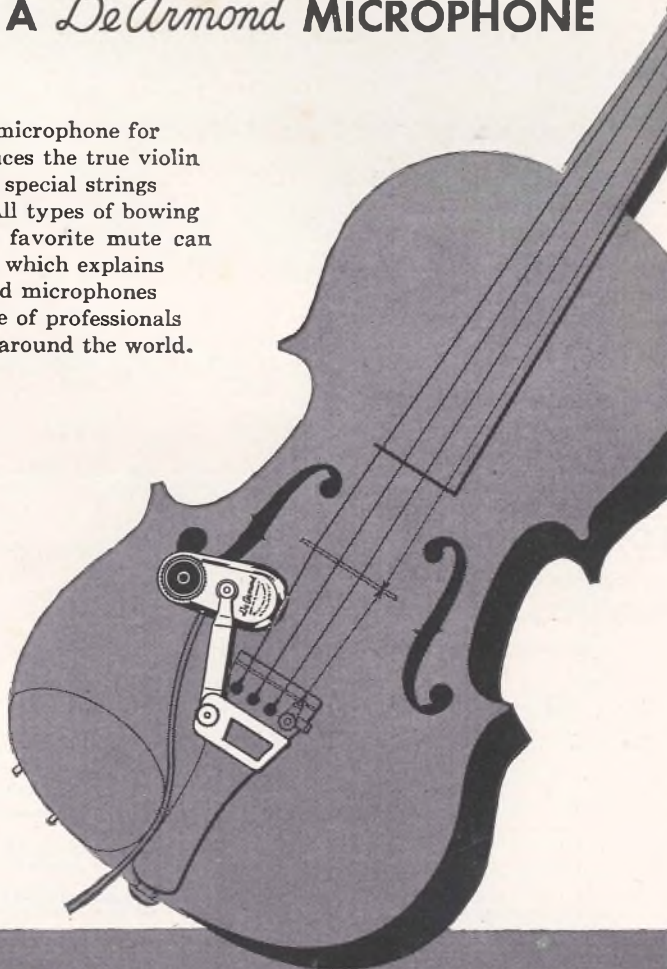
What is most encouraging is that interest in continuing the investigation shows no signs of flagging. And with Congress in session in an election year, you may well expect punitive legislation to be introduced, debated, and perhaps even passed.



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Your statement that "Chicago papers do extremely poorly by jazz" is true, and there's a very good reason. Jazz does extremely poorly by Chicago papers!

I'm not talking about advertising, but about the lack of promotion, which you also mentioned.

As saloon editor of a Chicago daily, I have found it next to impossible to convince operators that I'll be happy to print announcements of openings, changes in personnel, added starters, or any other news—if only they'll let me know. After many, many years of telephoning or dropping in, twisting the current information from the man, and extracting a promise that he'll keep in touch, I'm tired of hearing: "Yeah, I meant to tell you, but I forgot."

With a half dozen exceptions, jazz producers in this town don't seem to know the daily papers exist, or they pay salaries to press agents who never have visited or phoned or written to a single entertainment editor. Well, if they don't care, I don't care.

I never have omitted a jazz item because of "space" reasons, but I can't seem to get myself on most jazz producers' mailing lists.

Chicago

Bill Leonard
The Chicago Tribune

We understand your problem fully, Bill. You forgot to add that do-nothing press agents will, when they fail to get results, tell club owners or promoters, "But I've called him a dozen times. It's just that he's a fink." The columnist, meantime, has never heard word one from the press agent.

Explanation

Dear George Crater:

I must admit, I voted for myself. And I can explain the other votes: I come from one of those enormous Italian families; 43 brothers and one sister. But I know my sister didn't vote for me. She's an ardent Freddie Assunto fan—and he *does* play a miscellaneous instrument. Or is it that he plays an instrument miscellaneous? Or is it instrumentally miscellaneous? . . . Or is it—how I wish I hadn't asked this one already—that Freddie Assunto is a miscellaneous instrument? Well, anyhow, my sister didn't vote for me. So there is one vote missing. Could it have been Don Elliott?

My instrument is actually a baritone horn, and I've been comparatively successful with it. Just last year I almost went with Count Basie's band. The way that happened is that I approached the Count and asked him if he needed a baritone horn player, and he said no. But if he'd said yes, I'd have taken the gig.

I've been standing on the sidewalk podiums for years screaming: "Baritone horn . . . Gus Mancuso . . . jazz . . . baritone horn in jazz . . . Gus Mancuso . . . Baritone horn is jazz and Gus Mancuso."

I might have deserved the 45 votes on *bass horn*. I've never played one in my life, so I can't possibly tell how I play it. Las Vegas, Nev. Gus Mancuso

For President?

A few suggestions:

Give Leonard Feather the Blindfold Test.

George Crater for president (of the Ira Gitler Memorial program).

Have a contest between Ornette Coleman and Johnny Griffin to see who can blow faster.

Why don't we all pitch in and buy Ornette Coleman a *real* alto saxophone? Manhasset, N.Y. Randy Greene

Well?

I have only one question. Is George Crater *really* George Crater? Dallas, Tex. Jack Allday

And a very good question it is.

From South Africa

I am constrained to reply to John Mehegan's atrocious attack on South Africa and its musicians.

He has certainly done more harm than good with his thoughtless broadside. He has created animosity where none existed before. There has always been wonderful rapport between black and white musicians in this country. White musicians have given advice and actual tuition to their less fortunate black brothers without any charge whatsoever. Some have even written complete original arrangements for non-European bands, especially for their annual band contest. The bands have been rehearsed with white musicians in many instances.

Mehegan succeeded in upsetting a lot of people, including the South African Institute of Race Relations, for whom he refused to do a charity concert and then virtually snubbed the committee when they went to thank him for doing a concert for a 50 per cent take. These were the people he should have talked with—not the rebel group that one finds in any society.

I have never met anyone more ungrateful than John Mehegan. He never uttered the words "Thank you" to my knowledge—and I spent as much time with him in Durban as anyone.

The voice of nationalism is not the voice of even half the white population, and this is a fact that Mehegan could well have mentioned. He very deliberately chose to avoid all reference to those whites who

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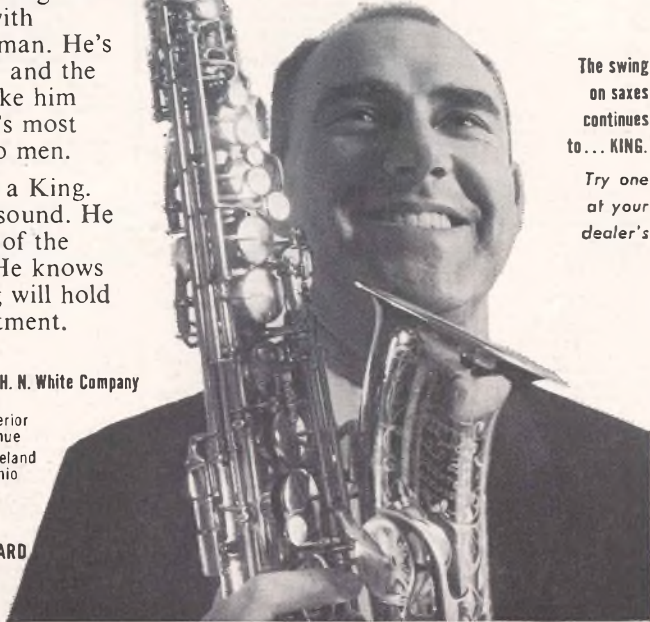
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CHORDS

have worked for the interests of the less fortunate colored folk, and if he set out to insult and discourage these crusaders, he most certainly succeeded with the former intention and—but for the sterner stuff of which these hardy 'liberals' are made—almost scored with the latter aim.

The momentous promulgation in Mehegan's article that "the African must live in a municipally-built location without electricity or plumbing" shows just how much authority his words on Africa carry . . . I and thousands of other whites have whole families of Africans living in specially constructed houses right in our own backyards, and you'll see the utter nonsense, the pure drivel, the downright lies, the level to which Mehegan stoops to lend force to his "heartfelt plea" . . . There are locations—but we can't get them *all* into our backyards.

Those who do live on the premises are servant girls and their families and the garden boys. They live rent free, they are given three good meals each day, their working clothes are supplied free, and they are paid between \$15 and \$30 per month without deductions of any kind. With their husbands wages (around \$50) they have money to spare after catering for their simple needs.

One must remember that the vast majority of Africans are still in a tribal state and it will be many years before they are even hygeinically ready to take their place as the equal of other races. This is the unspoken reason behind much of South Africa's apartheid. The nationalists want separation at all costs and enforce it without regard for feelings. But the non-Nats—that is, largely, the English-speaking population — have only the African's lack of hygiene against him. Would Terry Mehegan enjoy a movie sitting next to a fellow who hadn't changed his clothing for a week, not even to sleep, and hadn't washed after a week of manual labor in a tropical climate?

This, I'm afraid, is the average African, and he is largely to blame for his non-acceptance by the whites. His personal habits are revolting. It is a pity that the educated and well-mannered non-European has to suffer for the failings of his dirty brothers—but what would you have us do? Put up with all the stench and filth of the many in order to fraternize with the chosen few?

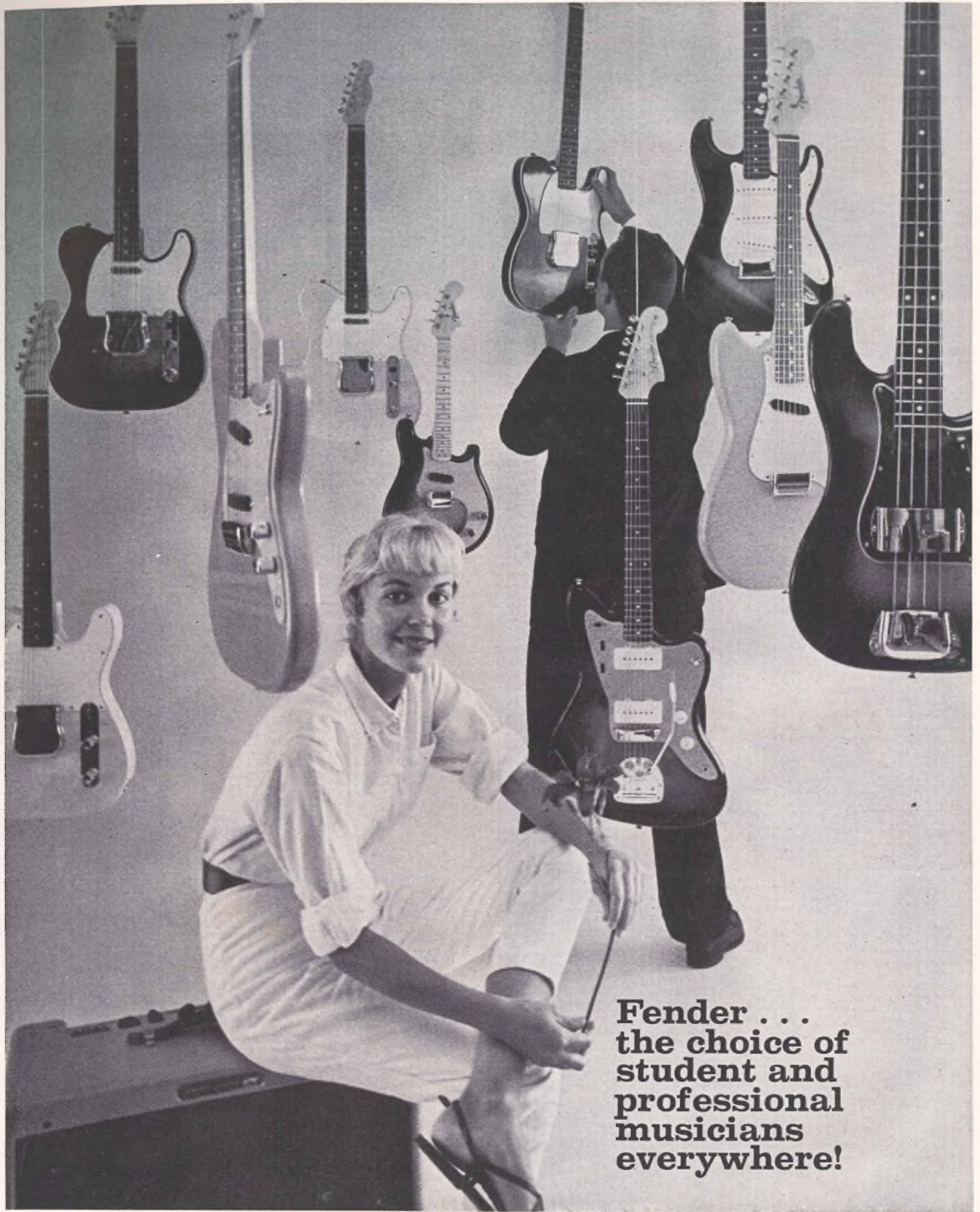
Tony Scott did not have the good fortune, as did Mehegan, to tour South Africa under the protection and security of a generous white South African sponsor. Tony took a chance, he met everyone, and he played fabulous jazz. Because of his personal charm and the utter magic of his pipe, we call Tony the Pied Piper of Jazz.

I should mention that I am not a South African, being a 1950 import from England . . . I have no sympathy whatsoever with apartheid as such.

Durban, South Africa Wilf Lowe

The foregoing is excerpted from a letter and essay from Mr. Lowe, which continued at greater length.





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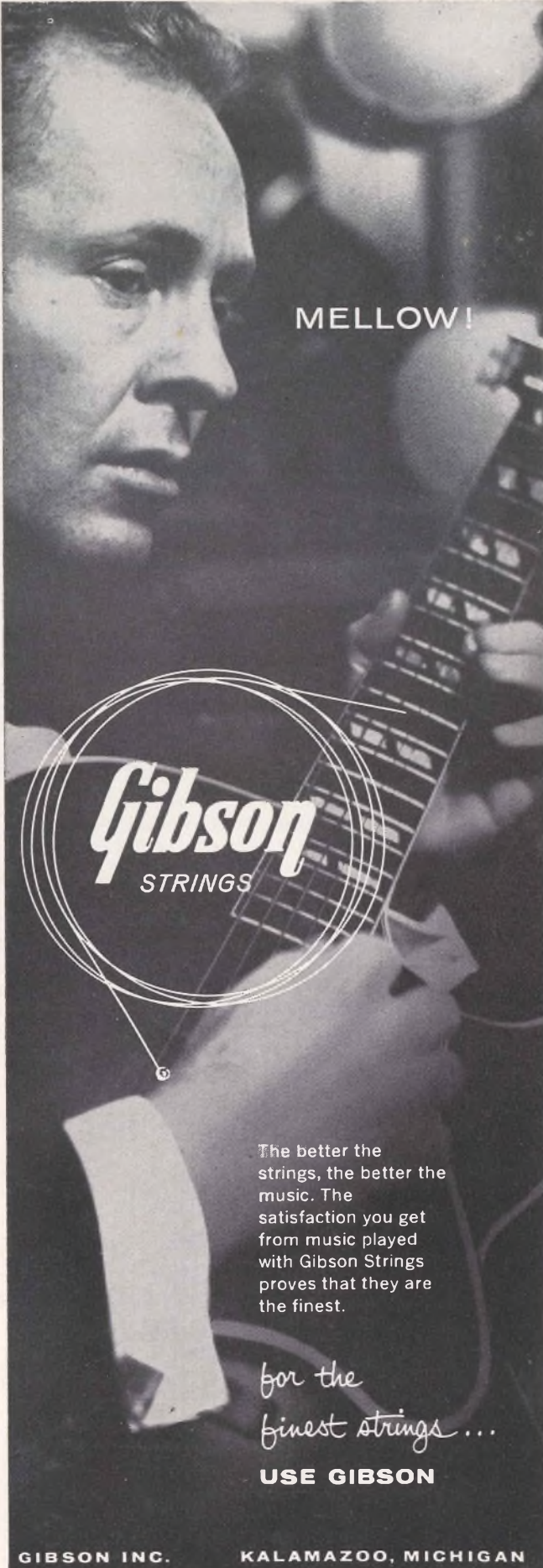
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NEW YORK

John Coltrane, featured tenor saxophonist with the **Miles Davis** group for the last year, has decided that it's time for him to strike out on his own. He gave Miles two weeks notice, and was scheduled to join the **Mal Waldron** Trio at the Five Spot, as a guest soloist, on March 1, with the understanding he would have his own combo set up to take over as featured attraction by March 8 . . . **Eddie Cole**, Nat's brother, is the first Negro to play a regular role in a television series. He is the jazz pianist known as "The Baron" on *Bourbon Street Beat*. Eddie, who played piano in Noble Sissle's band for 10 years, was planning to retire from the music business when he was offered the TV job.

Trumpeter **Ruby Braff** says he has severed all connections with United Artists records. Reason: no promotion . . . **Marian McPartland** has signed with a long-term contract on **Bobby Shad's** Time label . . .

Ellington alumnus **Al Hibbler** signed with Roulette. Hibbler was recently found innocent of all charges that arose when he was found inside a service station that had been robbed. In January, Hibbler accepted a ride home to Teaneck, N. J., from the Theresa Hotel bar. The driver, a stranger, stopped at a filling station on the way, and, after breaking in, rifled the cash register. The singer, who is blind, heard what was going on, got out of the car, and called police.

Policeman **Lem Winchester**, the jazz vibraphonist introduced at the Newport Jazz Festival on the Critic's Choice program in 1958, is now playing regularly at the Sans Souci in Wilmington, Del. He still has a day gig as a cop . . . If you happen to be in Havana and are interested in hearing jazz, try the Club Cubano de Jazz, run by **Horacio Hernandez** and **Roberto Toirac**.

Pianist **Ronnie Ball** and drummer **Lou Malin** are raving about a tenor saxophonist from Pittsburgh named **Al Morell**. They have been playing a job together at the Copa Club in Hoboken, N. J. . . . The movie *King of Burlesque*, now playing the TV circuit, features the late Fats Waller as an elevator operator named Ben who gets a chance to perform with his band in a revue scene at the end of the picture . . . NBC's *World Wide 60* last month had an hour program entitled *Requiem for Mary Jo*, built around a young jazz composer's grief over the death of his infant daughter. He expressed his sorrow by composing a religious service in jazz . . . French pianist **Bernard Peiffer**, in his new album of original tunes for Laurie, includes a composition titled, *The Lonely One*, which refers to a retarded child Peiffer and his wife lost.

John Hammond is working on three reissue packages for Columbia. First to be released will be *The Mildred Bailey Story*, which will be followed by *The Fletcher Henderson Story*, and a four-record set known as *Thesaurus of Jazz*, containing records dating back to the 1920s. Many have never been reissued . . . Plans for the Stratford, Ontario,

(Continued on Page 45)



BRAFF



COLTRANE

down beat

Down Beat

March 17, 1960

Vol. 27, No. 6

Last Call For Andre

André Previn first walked through the gates of Metro-Goldwyn-Mayer as a music department employee at the age of 17. That was 14 years ago, when he was fresh out of high school. Apart from a couple of brief periods working on pictures at other studios last year, he never strayed from the Metro fold.

But on April 1, André Previn will walk through the studio gates for the last time, the association with M-G-M ended by his own choice.

Previn has just completed work on *The Subterraneans* and was busy scoring *Bells Are Ringing*.

"It's kind of a strange feeling to be going out on your own after all these years," he mused. "When you're under contract to a major studio, no matter what happens you always have that feeling of security; the knowledge that you have a contract and that you don't have to worry about the bread coming in."

For all the latent economic insecurities in the free-lance music field, Previn's decision is a carefully considered step.

"Since I first went with the studio," he said, "the economic structure and character of the (movie) business has changed. There's so much opportunity now in the independent field, so much more scope to do the things you want."

But this is by no means the only reason. André's desire to play jazz has been growing through the years, but has continually been frustrated by his commitments at the studio. More often than not he would agree to play a jazz club only to find himself forced to cancel out at the last minute. Permission from the studio first had to be secured and, while this was readily available in most instances, it was always contingent on his picture work.

"The way things stand now," Previn explained, "I know I'll be out playing in October and November. Should a television show or a picture offer come up at that time, I'll just blow it. Just to give you some idea of the previous situation, twice in the past six months I had to cancel out of the Black Hawk in San Francisco. If I haven't gotten a reputation for being unreliable by this time, then all I can say is that I should have."



ANDRE PREVIN

Previn summed up his decision this way: "If I don't make the break now and play and write a lot more, then by the time I'm 40 all I'll have will be 100 picture credits.

"But," he emphasized, "I'll always want to do pictures. During the past year I had a little taste of freedom on loanout to Goldwyn for *Porgy* and to Columbia for *Who Was That Lady*. I liked it."

Of *The Subterraneans*, the beatnik picture he just completed, he comments, "It's a very serious picture. And when Arthur Freed said to me, 'Write anything that will fit the film,' I was really happy because, in this business, that just doesn't happen. And when they don't insist on including *When the Saints Go Marching In*, it's wonderful."

Because of the length of the picture, Previn explained, most of the instrumental jazz numbers had to be cut. "But," he added, "you still hear them, no matter how faintly."

Featured on the soundtrack are Gerry Mulligan, Art Farmer, Art Pepper, Bill Perkins, Russ Freeman, Red Mitchell and Shelly Manne. These are the jazzmen who did the prerecording of the numbers to be featured in the picture. For the actual underscore, Previn substituted trumpeter Jack Sheldon for Farmer, busy with his and Benny Golson's new group in New York when time for underscore came around, Mulligan and Pepper. Of Pepper and Sheldon he remarked, "They play beautifully and they read the hell out of the score. And it was by no means easy."

Jazz in the Garden

The idea of presenting a jazz festival or a series of jazz concerts in New York's Madison Square Garden had been mentioned by promoters in the past.

Last fall Pete Long, producer of the Randall's Island and the Brooklyn Paramount 1959 festivals for Franklin Geltman, told *Down Beat* Geltman was intent upon putting on a mammoth jazz presentation at the Garden in the summer of 1960.

But it looks as if the New York *Daily News* will beat everyone to the punch. The paper has announced, through its welfare association, that it will produce two giant jazz concerts on Thursday and Friday nights, June 2 and 3, in Madison Square Garden with the net proceeds going to charity.

"We believe New York wants to hear the greatest in jazz, for the first time in the Garden, the way we intend to present it—straight and without any side distractions," said William R. Fritzing, who will produce the shows.

Five top jazz attractions are to appear on each of the two nights. This will confine the number to 10 names, compared to the 20 or 30 headliners usually signed for festivals.

Signed so far are Count Basie and his orchestra with Joe Williams; Sarah Vaughan (misspelled "Vaughn" in the newspaper announcement); the Dave Brubeck Quartet; the Dizzy Gillespie Quintet; the Dukes of Dixieland; and The Hi-Lo's. Four other stars remain to be selected and signed.

The Dukes and Hi-Lo's were classed as distractions to a jazz presentation in most of the reviews of their appearances at last summer's festivals.

Producer Fritzing has picked Thomas J. Martin, Jr., from the theatrical world, and George T. Simon, former *Metronome* editor and an adviser on the Timex TV jazz shows, to act as talent and production coordinators.

The News Welfare Association is experienced in the promotion and production of giant benefits. They have put on 25 sell-out Harvest Moon balls, 36 annual Silver Skates carnivals, and are responsible for the founding of the Golden Gloves boxing tournaments. The profits from the concerts will be

donated to six of New York's major charities.

The sponsors of the affair feel that by presenting only five stars per evening, each will have time to give better performance. Fritzingers sums up the plans with the announcement, "We believe implicitly in jazz, with its traditional American background, and the search on the part of its musicians to do even better."

Jazz Net?

Jazz programming on radio is on the rise in the New York City area, now that psychological and financial barriers have been placed in the path of rock and roll. Station program directors seem to have become more receptive to jazz in recent weeks, and several extended jazz shows are in the planning stages on AM radio.

But the big push on jazz since the first of the year is in FM. Jazz LPs, with some tracks running as much as 10 minutes, are a natural for the concert-style programming of FM, and this uninterrupted playing-time feature is probably more important to the FM programmer than the desire to stay away from r&r.

Les Davis, who has been doing a jazz show on WBAI-FM for several years, recently added a one-hour Saturday night jazz show to his air time on network station WABC-FM. After a year of inactivity, Mort Fega recently came back on the air with his *Jazz Unlimited* on WRFM.

But the most interesting and hopeful development in Manhattan FM circles is the recent formation of Communicating Arts Corporation by three employees of United Artists records, Tom Wilson, DeDe Daniels and Ron Nackman. Wilson acts as president of the new organization.

The firm's first task was to circulate a petition, which in essence asked the question, Do you think extended jazz programming would be accepted in New York?

On the strength of the petition, signed by New York jazz critics and a long list of interested fans, radio station WNCN-FM turned over five hours of every day, Monday through Sunday, to the group to produce a varied series of jazz programs.

The overall package, known as *Jazz—The Sound of America*, is on the air nightly from 8 p.m. to 3 a.m. From 11 p.m. to midnight, prominent names in jazz writing serve as disc jockeys, while most of the remaining time features staff announcer Chris Borgin doing the commentary and playing jazz records.

Shows as they are currently aired include: Monday—Leonard Feather with

Feather's Nest; Tuesday—Martin Williams with *The Jazz Review*; Wednesday—Dom Cerulli with *Here Come The Bands*; Thursday—George Crater with *Out of My Head*; Friday—Cannonball Adderley, with *Cannonball's Corner*; Saturday—Nat Hentoff, with *The Jazzmakers*; Sunday—Ira Gitler, with *Now's The Time*.

Ralph Berton, long-time New York jazz buff and brother of the late drummer Vic Berton, does a half-hour program three times a week, entitled *Sounds and Scenes*. Tom Wilson, an artists and repertoire man at United Artists, specializing in jazz, does a special half hour stint each Sunday night.

Originally there was also to be an *Expert's Corner* each night from 12 midnight to 12:30 a.m. The first two programs were taped by ultra-modern pianist Cecil Taylor, but during the rest of the first week the shows were conducted by Borgin. It was reported that Taylor refused to continue until he received a contract and some money.

Records played during the remaining hours by Borgin are all jazz, but the attendant commentary sometimes needs closer checking. He was heard crediting Philly Joe Jones with a bass solo and announcing drummer Osie Jones as "Ozzie."

Plans for the future include the possibility of picking up more hours of jazz as times goes on. The station is a member of the Concert Network, with main offices in Boston. At present, only

THINGS

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The blues.

Root of jazz and still one of its most vital forces, the blues comes in for close-up examination by two authorities in the field, singers Joe Williams and Barbara Dane, in the next issue of *Down Beat*.

One of the most respected singers in the field, Count Basie stalwart Williams tells in a highly personal way how he feels about the blues.

Miss Dane, an ardent researcher not only into the music but into its social context, discusses the blues from an objective historical standpoint.

Look for Robert J. Billings' distinctive woodcut, symbolizing the blues, on the cover of the March 31 *Down Beat*, on sale March 3.

In the meantime, *Down Beat* is preparing to begin the explanatory column on technicalities of jazz that so many readers have requested. It will commence in the April 28 issue.

the New York station is carrying the hours of jazz. The producers hope that stations at Boston, Hartford, and Providence will take the programming.

The ultimate hope of Communicating Arts Corporation is that eventually WNCN-FM will be on an all-jazz status similar to KJAZ-FM in the San Francisco bay area, KNOB-FM in Los Angeles, and WHAT-FM Philadelphia.

Collegiate Jazz Festival

The sounds of jazz will echo over the campus of Notre Dame university, at South Bend, Ind., the weekend of March 18-19.

Some 35 groups—an estimated 10 big bands and 25 small groups—will take part in the second Collegiate Jazz festival.

Among the universities sending small groups are Purdue (which will have two combos in the competition), Dartmouth, Bard College, the University of Cincinnati, the University of Nebraska, Wayne State University, Fairmont State College, Catholic University, De Pauw, the United States Air Force Academy, Oberlin College, De Paul, State University of Iowa, Kansas University, Notre Dame, the University of Minnesota, the University of Detroit, and Randolph-Macon College.

Big bands will come from North Texas State, the University of Dayton, Central Michigan University, Colgate, Ohio State, Loyola (Chicago), the University of Tennessee, and Indiana University.

One soloist will contend: pianist Ran Blake from Bard College, Annondale, N.Y., who studied at the school of jazz at Lenox, Mass.

Among the judges will be Charles Suber, publisher of *Down Beat*; Frank Holzfiend, owner of Chicago's Blue Note; Robert Shane, administrator of the Berklee School of Music.

Prizes will include a new instrument for each outstanding instrumentalist, provided by the Wurlitzer, Conn, Selmer, Kay, Gibson, Gemeinhardt, and Rogers companies; a trophy to the group judged best in show, provided by Associated Booking Corp.; two scholarships to the Dance Band Camp at the University of Indiana from *Down Beat*; an original arrangement written for the winning group by faculty and students at Berklee; and bookings at Chicago's Blue Note.

Columbia Broadcasting System will tape a 55-minute radio show of the performances. Arrangements have been made for on-campus jamming each evening.

General admission is \$2 per person for all sessions, both days — \$1 for students.

The festival has been arranged with the co-operation of *Down Beat*.

Great Godfrey!

The following publicity release from CBS Radio is printed here in only slightly abridged form:

"Trombone stylist J. J. Johnson will be Arthur Godfrey's guest on *Arthur Godfrey Time* during the week beginning Monday, Feb. 8, on CBS Radio . . .

"Considered one of the forerunners of the cool school of jazz trombone improvisers, Johnson is one of a number of outstanding musicians who will be featured from time to time on the Godfrey program. Like pianist Erroll Garner, who was recently heard for six consecutive days, Johnson will play solos and lead the stars of the Godfrey orchestra in a free-wheeling jam session. The supporting musicians will include Lou McGarity, trombone; Johnny Mince, clarinet; Johnny Parker, trumpet; Remo Palmier, guitar; Gene Traxler, bass; and A. Godfrey, ukulele."

Better watch out for that last cat, 'cause he's gonna cut *everybody!*

Jeri Southern Collapses

For singer Jeri Southern, the pace had been hectic for months. In November she suffered a second nervous collapse. Last month, midway through an engagement at Hollywood's Crescendo, the Asian flu virus combined with a third breakdown to knock her out for the count on strict doctor's orders.

The week had been a frantic one at the Crescendo for both Miss Southern and comedian Jonathan Winters, with whom she shared the bill. On Tuesday night she collapsed; the following evening he followed suit, in a repeat of his San Francisco breakdown of last May, and later was reported directing traffic in the middle of Hollywood's restaurant row, La Cienega Boulevard.

Down Beat learned that Miss Southern had been working against doctor's orders. She had been advised by her physician not to return to work too soon following her illness last November. In spite of doctor's advice, however, she reportedly decided to fulfill the Crescendo engagement and suffered the consequences.

The singer, it was learned, now must rest for an indefinite period, with no further engagements anticipated for a while. This will probably mean indefinite postponement of her European tour, which had been scheduled to kick off last month and culminate with a stint at London's swank Marquee Club due to begin Feb. 25.

But with the sultry-voiced singer, all was not as dark as it seemed following initial reports of her breakdown. The week following her collapse she was reported with a "greatly improved attitude" and definitely on the mend.

Ellington and Other Masters

Has a big city ever put a jazzman's name up in lights on its City hall before? Milwaukee did on Jan. 18. In 3½-foot-high letters, illuminated by electricity, Milwaukee officially welcomed jazz to town with this message, "Friends of Art Salute Duke Ellington."

The Friends of Art are members of an organization whose endeavor is to increase the appreciation of painting.



Since Ellington was coming to town for an evening concert, anyway, the Friends invited him to speak and play at their monthly luncheon meeting in the Memorial center on Lake Michigan's shore.

All in all, it was quite a jazz day for old Milwaukee. Count Basie's band was in town, too. Basie and his men played a one-nighter at Curro's, Milwaukee's only jazz club.

But it was Ellington's appearance at the Friends of Art luncheon that had the town talking. The *Milwaukee Journal* and the *Milwaukee Sentinel* carried news stories on the event. In addition, the *Journal*, the larger paper, printed a five-column color photograph of Ellington on its second front page the following day, plus a half page of pictures on the society page.

It was the society aspect of the visit that was most enthralling to Milwaukee jazz fans, who remember the days not

so distant when jazz wasn't quite a nice word, and when many of the community's unenlightened 400 had never met a jazz musician face to face.

Society matrons cooed over Ellington, sat entranced while he played the piano accompanied by bass player Jimmy Woode, and swarmed up to get his autograph after his half-hour stint.

Ellington played Ellington, his old standards, called "music to get engaged to" by Mrs. Wallace Lomoe, the Friend of Art who arranged the Ellington visit and who introduced him to the crowd of 300 of Milwaukee's socialites.

Why did the Friends of Art bring jazz into what Mrs. Lomoe called "the chaste confines of the Memorial center"? Well, she said jazz is the only native American art form, and modern jazz has gained an acceptance in other parts of the world that has not been accorded other U.S. artistic efforts. Friends of Art, she said, should know about this other art form. Hence Ellington's visit.

Ellington didn't get around to explaining his views, if any, about the relationship between modern painting and modern jazz. But he did show his audience how pleasant modern jazz can sound in an atmosphere of modern art, backdropped by six modern paintings. It was the first time Ellington had performed in an art gallery.

"It was a fine piano and a sensitive audience," he said.

That night, an audience of 800 heard Ellington's band at Shorewood auditorium. Also that night, several hundred heard Basie's band downtown. And Ellington stopped by to say hello to his friend, Bill Basie.

Jazz is gaining audiences in Milwaukee steadily. Dave Brubeck's quartet played at Whitefish Bay high school Feb. 9. Ahmad Jamal's trio was at Downer college, a girl's school, on Feb. 12, and J. J. Johnson's group was at the third Music for Moderns concert at Shorewood auditorium Feb. 16.

Past Recaptured

On the NBC television channel Feb. 9, the nation could witness a recreation of a glorious, bygone era in popular music—a big-time budgeted reminiscence of the big band era.

Almost all the big names were marshalled for the cameras. There was the Gene Krupa band, with vocalist Anita O'Day, though the absence of trumpeter Roy Eldridge left an unbridgeable gap. Harking back to the heyday of Glenn Miller, Tex Beneke and the Modernaires took a new ride (a la 1960) on the *Chattanooga Choo-Choo*, and a reunited Bob Crosby and the Bobcats strutted out in a fusty *South Rampart Street*

Parade. Veteran Crosby sideman Bob Haggart and Ray Bauduc were reunited in a recapitulation of their specialty number, *Big Noise From Winnetka*.

And so they came in a prolonged parade of nostalgia. The Count Basie band swung on videotape from Chicago; Guy Lombardo dispensed his familiar brand of high-priced molasses from the same city. Glen Gray returned with a version of *No Name Jive* that hardly measured up to the original 1932 version, and the Woody Herman Herd took a step-and-a-half backward in time to roar out the riffs of *Caldonia*.

Then there came the top band vocalists of the era. Helen O'Connell and Bob Eberle once more peeled a *Tangerine* together; the Tommy Dorsey version of *Marie* was again heard in (almost) original form, as sung by ex-vocalist Jack Leonard, now a publicist for Nat Cole in "civilian" life.

Responsible for this triple dose of nostalgia was Hubbell Robinson Productions, Inc., with an executive producer in the person of George Simon, sometime Glenn Miller drummer and longtime editor of *Metronome* magazine. Slogging through producer's chores was Gil Rodin, former Bob Crosby altoist and manager, radio producer of Crosby's *Club 15* CBS radio show, and helmer of the bandleader's daytime CBS-TV program and producer of the NBC Eddie Fisher and Rosemary Clooney shows.

It was a dewy-eyed trip down memory lane, to be sure, and served to remind many oldsters and acquaint even more youngsters of an era that is gone but not forgotten.

The Guild Fights Back

Smarting from its defeat in the phonograph recording election (*Down Beat*, Feb. 18), the Musicians Guild of America was taking no chances in its campaign to win jurisdiction over the 550 musicians who record soundtrack for television films. In a vigorous pre-election campaign the guild roundly belabored the AFM on a most tender spot—the issue of canned music track in TV films.

The guild opened its campaign with a roundhouse right to the chin by charging that the AFM had "sold out to foreign canned music in a desperation attempt to protect and perpetuate Petrillo's trust fund." The basis of its charge was a letter written by federation president Herman D. Kenin early in January, following his return from the Congress of the International Confederation of Free Trade Unions in Brussels.

Wrote Kenin: "My chief mission was

to initiate a world-wide secretariat of entertainment unions, an extension of our present mutual assistance agreements between musicians throughout the free world. It will mean, I trust, that we shall be able to further diminish unfair international competition in the music and entertainment field."

Seeing an opening in the reference to "mutual assistance agreements," the guild, in a three-page fact sheet, coupled the sellout charge with the accusation that the federation has embarked on a calculated smear campaign on the guild and its president, Cecil F. Read.

While it was not difficult for Joe Musician to see that the federation was stepping up its attacks on Read and the guild, convincing him that Kenin was "selling out" the campaign against canned music was another matter. To make its point the MGA again turned to a letter written by Kenin, this time directed to the Harris congressional subcommittee on Dec. 1.

"You are aware that some 90 per cent of radio time consists of 'music,' with hardly a single musician being employed in that industry," Kenin then wrote to the sub-committee. He also declared, "We intend to show how the prevailing substitution of foreign-made tapes and other recordings are starving the musicians."

It was on these passages that the guild seized in its attempt to establish a contradiction between Kenin's desire to seek extension of present mutual assistance agreements with foreign unions and his statement to the Harris sub-committee that "foreign-made tapes . . . are starving the musicians."

"You know there will be no diminishing of the foreign (sic) music," the guild told Kenin. "The professional musicians know it, too. You can't get rid of this competition with flowery letters or holiday trips to Brussels . . . to cry on the shoulders of musicians overseas who are growing fat while you fiddle with your 'world-wide secretariat of entertainment unions,' whatever that is."

Then the guild declaration drove home its main point: "For 15 years, the AFM's trust-fund demands and short-sighted policies have priced American musicians out of the TV film industry." Rectify this situation by drastically altering the trust-fund setup and you eliminate the canned music problem, was the message of the guild.

Thus, the MGA sought to discredit the AFM's stand on canned music and its campaign against the television producers and sponsors who avail themselves of it.

In the second of a series of election campaign letters to all members of the industry, the guild dismissed the anti-canning drive (*Down Beat*, Dec. 10)

as "a campaign of writing ineffectual letters to sponsors."

Kenin, in the meantime, had appointed Ernie Lewis, his assistant, western states coordinator of the protest campaign. In a press statement, Lewis described the purpose of the drive and disclosed that to date more than 6,000 letters of protest already have been sent to sponsors and producers.

Then, in an interesting clarification, he declared, "We have no objection to American distribution of the fine work of foreign artists who contribute so much to the world's culture. We contend, however, that this work should be in integrated form, properly identified, and considered as a cultural contribution rather than being brought in anonymously and covertly."

● In other developments on the constantly shifting union battlefield, Los Angeles Superior Court Judge Harold W. Schweitzer denied Hollywood musicians' request that a receiver be appointed to administer \$6,172,163 they claim is theirs from payments made to the Trust Fund from sale of feature films to television (*Down Beat*, March 3). He also denied their application for a preliminary injunction on grounds it had been previously turned down by another court.

● In a belated move, Herman Kenin announced that over \$100,000 shortly will be distributed to Los Angeles recording musicians in retroactive payment of raises negotiated by the AFM from Columbia, RCA-Victor, Decca, Epic, World Pacific, and M-G-M. Kenin explained that payment had been delayed due to the MGA petition to the National Labor Relations Board, seeking representations rights in those companies.

● Local 47 president John Tranchitella could chalk up a civil rights victory for his union by virtue of a decision by Superior Court Judge Alfred Gittelsohn that two studio musicians were unjustly fired from their jobs at Universal-International pictures in 1956 for invoking the First and Fifth Amendments before a congressional committee. Cellist Victor Gottlieb and violinist Sam Fordis will receive a full settlement from U-I amounting to \$14,400, thanks to Local 47's legal action and the efforts of attorneys Robert Rissman and Paul M. Posner.

Declared Tranchitella: "It is not for the union to judge the political beliefs of any members, but rather to protect their rights on the job. We are pleased that this settlement has been made and we hope it will stand as an object lesson."



THE DOWN BEAT SIXTH ANNUAL MOVIE POLL

The remarkable career of Andre Previn and the artistic success of *The Five Pennies* are the most clearly reflected highlights of *Down Beat's* 6th annual Motion Picture Music Poll.

Previn, not yet 31, swept the board

by winning in no less than four categories. Each victory was a walkaway.

The Dena Productions film based on the life of cornetist Red Nichols nabbed three awards, two of which went to Sylvia Fine for her songs, the third to Louis Armstrong for his soundtrack trumpet playing.

Over 1,500 musicians, scorers and songwriters active in motion picture work were polled by *Down Beat* in the year's most comprehensive survey of professional opinion. In Previn's case, the voting proved to be significant tribute to his accomplishments in the field of movie music. He won the awards for scoring George Gershwin's music in the film, *Porgy And Bess*, as the year's best motion picture conductor, as best arranger and for the second consecutive year, as *Personality of the Year* in his field.

Perennial poll winner Frank Sinatra once more came to the fore for his performance of the song, *High Hopes*, in the picture, *Hole In the Head*, though Doris Day gave him keen competition by finishing a close second for her rendition of the title tune of *Pillow Talk*.

The industry paid tribute to veteran producer Samuel Goldwyn, as *The Producer or Director Who Did Most to Emphasize Music in Motion Pictures in 1959*, for his film *Porgy And Bess*.

The award for composing the best score of a dramatic picture during the past year went to Ernest Gold for his work in *On the Beach*. Gold is currently scoring Otto Preminger's *Exodus*. Adolph Deutsch was voted the award for *Best Scoring of a Comedy Picture* as scorer of *Some Like It Hot*, the songs in which were supervised by Matty Malneck. In the category, *Best Scoring of a Cartoon*, George Duning's music for UPA's *1,001 Nights*, starring Mister Magoo, won him the award.

Following is a complete listing of the poll results:

1. **Best Scoring of a Dramatic Picture:** Ernest Gold for *On the Beach*, a Stanley Kramer Production, United Artists release.

2. **Best Scoring of a Comedy Picture:** Adolph Deutsch for *Some Like It Hot*, a Mirisch Company picture, United Artists release.

3. **Best Scoring of a Musical Picture:** Andre Previn for *Porgy And Bess*, a Samuel Goldwyn production, Columbia release.

4. **Best Scoring of a Cartoon:** George Duning for *1,001 Nights*, a UPA production, Columbia release.

5. **Best Original Song in a Motion Picture:** Sylvia Fine for title song, *The Five Pennies*, a Dena Production, Paramount release.

6. **Best Original Song-Score for a Musical Picture:** Sylvia Fine for *The Five Pennies*.


7. **Best Vocal Performance in a Motion Picture:** Frank Sinatra for the song, *High Hopes*, in *Hole In the Head*, a Sincap production, United Artists release.

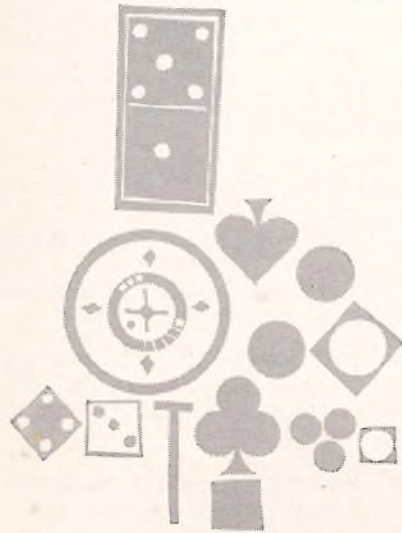
8. **Best Instrumental Performance in a Motion Picture:** Louis Armstrong in *The Five Pennies*.

9. **Best Motion Picture Conductor of 1959:** Andre Previn.

10. **Best Motion Picture Arranger of 1959:** Andre Previn.

11. **The Producer or Director Who Did Most to Emphasize Music in Motion Pictures in 1959:** Samuel Goldwyn.

12. **Personality of the Year in Motion Picture Music:** Andre Previn. 



SUMMIT MEETING AT LAS VEGAS

By John Tyman

LAS VEGAS, NEV.

Even for Las Vegas, a town virtually inured to the sensational and extravagant, it was the most frantic scene.

Certainly for The Sands hotel the bill was unprecedented and so star-laden that the outside billboard barely had room for the names. Frank Sinatra, Sammy Davis Jr., Dean Martin, Peter Lawford, comic Joey Bishop . . . All were billed, and all performed in the hotel's Copa room singly and together.

In the lounge of the hotel, where music by alternating groups begins daily at 5 p.m. and continues until 6 a.m., Red Norvo, beard neatly trimmed and eyes twinkling, wailed with the quintet for late, late nighters. Alternating with Norvo was the Frankie Ortega Trio and the Ernie Ross Quartet, the latter featuring the modern jazz tenor of Phil Urso.

The nightly action in the Copa room was dubbed the Summit Meeting. The Strip rocked as it never had before.

The reason was simple:

Hollywood—Frank Sinatra's Hollywood—had moved to Las Vegas for a month of one of the wildest location filmings in movie history.

The picture, improbably titled *Ocean's 11*, is a Sinatra production. F.S. and His Clansmen star in it, moreover, and the parlay of film-making and hotel performing (onstage and off) was as neat a superpackage as ever an agent dreamed of. Not to leave a bet overlooked, the film's producer even spotted the Norvo quintet in a jazz sequence.

Though *Ocean's 11* is not a musical film but rather a tongue-in-cheek crime opus, room was left in the plot for inclusion of two songs, plus the Norvo bit. Clansman Sammy Cahn knocked out a ditty for Dean Martin with the custom-tailored title, *Ain't It a Kick in the Head?*, and Davis belts a number dedicated to crapshooters of the world, *Eee-O-Leven*.

Sinatra confines himself to enacting the role of former paratrooper Danny Ocean, who, with 11 ex-GI buddies, masterminds a scheme to grab \$10,000,000 from the five biggest Las Vegas casinos by means of simultaneous stickups at midnight on New Year's eve.

While the story idea is as whacky as the frequent off-camera capers of the film's stars, it might have been assumed that this time the accent would be on *work*, not cutting up. To be worked at were a stage show twice nightly and a motion picture during the day and early evening hours. It would seem that there's not much room for extracurricular wailing. Such was the theory, plausible sounding as it was. But theories are not for the Clansmen, and they rendered this one with two expediencies. First, they put a portable bar onstage during their act and put it to extensive use while performing. Second, they avoided sleep.

After the second show, at about 1:30 a.m., the fun simply shifted into a little higher gear in the hotel lounge, to which all would repair and listen to Norvo's jazz while Sinatra held court. The Sands lounge, every morning, was the swingiest spot in Nevada. One night, both Sinatra and Davis joined Norvo and entertained the clamoring crowd until 3:30 a.m.

Dean Martin was an early casualty of the pace. He had thrown in the sponge the previous day when his work was temporarily done on the picture and retreated to Palm Springs, Calif., to rest. Martin was reported to have

shown up before the cameras one morning without having gone to bed the night before. But the indefatigable Davis appeared oblivious to the need for sleep. Later on the same morning that he and Sinatra had jammed with Norvo, he was strolling across the hotel grounds, chipper and seemingly exhilarated.

But the Vegas pace can shatter even the toughest constitution, as Davis discovered. Two days after I returned to the comparative safety of the Los Angeles freeways, the following story appeared in *Daily Variety*:

"Las Vegas, Jan. 31—Sammy Davis Jr. collapsed here last night at the Sands Hotel following the second show. He was carried to his hotel room, where his physician said Davis was suffering from extreme fatigue. Davis had been working all day on location at nearby Boulder City in *Ocean's 11*, returning in time for the first show, and he did a second also."

The show that went on twice nightly was memorable in the history of show business.

In the first six days of the four-week run the hotel turned down 18,000 persons who applied for reservations. Those lucky enough to squeeze in got an extraordinary entertainment buy.

The feeling of the show was one of almost incredible casualness. During emcee Bishop's East Indian dance routine, Sinatra and Lawford strode across the stage behind him and disappeared into the wings. Bishop finished with a take-off on Ted Lewis that had the house howling.

As Bishop finished, Sinatra, Davis, and Lawford charged out of the wings in a mad scramble for the mike. Davis won and, while the others retreated, he launched into an up-tempo *The Lady Is a Tramp* while Sinatra heckled him over an offstage mike. This was the pattern of the entire show, ad libs dropping on each performer's head with frequently devastating effect.

Davis continued with *All of You*, suddenly interrupted by the other three parading across the stage with Sinatra thumping a huge bass drum slung on his chest and advertising his restaurant in Beverly Hills, Calif.

Undaunted, Davis continued his song, breaking off in the middle to ask the audience, "Do I remind you of a Jewish Bobby Darin?" He concluded his solo act with a roaring *Lonesome Road* and then introduced Lawford, who joined him in a routine of dance and patter accompanied by offstage heckling from Sinatra and Bishop.

No dancer himself, Lawford was working with one of the best in the

business and knew it. He tried nothing ambitious, contented himself with following Davis' lead, handled the gags and generally acquitted himself wisely and well.

Bishop introduced Sinatra by saying, "Here he is, folks. Let's give him a chance." The Thin One rocked into an *I Love Vegas* (an altered *I Love Paris* lyric), followed with *Pennies from Heaven*, while the orchestra swung hard on the Nelson Riddle arrangement, and then did a soulful *What Is This Thing Called Love?*

After *Road to Mandalay*, he sat on the edge of the stage and delivered *In the Wee Small Hours* in superlative fashion.

During *Talk to Me*, Lawford and Bishop strolled across the stage in their undershorts, carrying their trousers over their arms. Caught unaware, apparently, Sinatra folded up.

After Sinatra wound up, Bishop took over and coaxed fellow comic Red Skelton onstage. He took the mike, referred to Lawford as "England's revenge for Bunker Hill," and then joined Sinatra, Davis, Lawford, and Bishop in *Birth of the Blues*, which was led by Davis and almost rocked



Left to right, Peter Lawford, Frank Sinatra, Dean Martin, Joey Bishop, Sammy Davis, Jr., and Jack Entratter, onstage at the Sands.

A surprising thing about this particular impromptu session, and evidence of Las Vegas' nonchalance toward great talent, was the relative lack of attention or even interest while Sinatra performed. While a considerable crowd stood on the sidelines, there was no rush to grab good tables near the stand. Glancing around the nearly empty lounge while Sinatra sang, one was struck by the eerie feeling of unreality that just being in Las Vegas induces.

Because of the crazy schedule of activity for the stars, shooting of the picture was virtually tailored for Sinatra. Everything had to be in readiness and set to roll before he appeared on the location. That evening his call was for six o'clock. Precisely at six a huge Cadillac pulled up beside the camera crew and Sinatra and Lawford got out. Both wore makeup and evening dress.

The scene to be shot was a short one involving a police jeep hurtling past Sinatra, Lawford and actor Norman Fell as they stepped off the sidewalk outside the Desert Inn. Simple to execute and shoot, it was over after a couple of retakes. After posing for publicity pictures, the principals hopped



Dean Martin and Joey Bishop are seen as they prepare to do a scene on location in front of the Sahara hotel for *Ocean's 11*.

the audience out of the room. This wound up the show.

For all the spontaneity and genuine ad libbing, the show was routinized, as any professional performance must be. But with such top pros, the sense of freshness, surprise, and ad libbery was constantly maintained. It was a pity Martin was absent. One can only envy those who caught the show opening night when all five performed.

After the show there came the inevitable retreat to the lounge, where Sinatra had Skelton as his guest. Norvo played set after set of his light but heartily swinging jazz. Finally, as if unable to resist any longer, Sinatra and his pianist, Bill Miller, joined the vibist onstand, and the singer delivered a 30-minute set, including *Just One of Those Things*; *Angel Eyes*; *I Could Have Danced All Night*; *All the Way*, and *It Happened in Monterey*.

back into the Cadillac and were whisked off to the Sands and dinner before the first show of the night.

Throughout the shooting there was one unauthorized photographer constantly shooting his own stills of the action along with those cameramen from the studio. Clad in red shirt and heavy grey sweater, Sammy Davis Jr. clearly was the most enthusiastic photog there.

Between shows at the Sands, Sinatra and Lawford had on their schedule an appearance at a benefit dance for Las Vegas' Sunrise Hospital Women's Auxiliary. With Grant Sawyer, governor of the state of Nevada, as honored guest, it was a top social event and served as coming-out party for Las Vegas' debutantes as well as a fund raising affair for the hospital. Originally, Gardner McKay, the actor, was supposed to make the appearance there and gas the ladies but at the last minute his studio

reportedly decided he wouldn't be able to make it and Sinatra volunteered to show up in his stead with Lawford.

Learning of the scheduled appearance, Helen Gould, New York *Times* correspondent, and I decided to attend the affair just in case something newsworthy came of it. We caught the dinner show at the Stardust, the hotel where the charity dance was to be held, and then gatecrashed the party, held in an upstairs ballroom.

We were in good humor by the end of the dinner show, an unintentionally hilarious extravaganza titled *Lido de Paris* that involved for the most part a bevy of skinny showgirls parading about the huge stage with naked breasts thrust in the faces of the audience. The whole thing was so pointless and stupid that Miss Gould and I were reduced to uncontrollable fits of giggling.

Had we known what lay in store for us at the charity dance, our good humor would have quickly vanished.

It was early when we arrived at the dance and we settled down to await the arrival of Sinatra and Lawford. After about an hour, dancing came to a halt and a master of ceremonies took over and introduced actor Donald O'Connor. The m.c. then introduced the governor, who took his place at the foot of the bandstand where Freddy Martin's band had been playing. One by one, the debutantes were then presented to the governor and received in return a long-stemmed red rose.


After about an hour of watching this seemingly interminable procession of Nevada's finest daughters, Miss Gould and I began to shift restlessly,* glance at our watches too frequently, and ask each other when Sinatra and Lawford would show, inasmuch as it was almost 11:30 p.m. and the second show at the Sands went on at midnight.

Just about that time they ran out of debutantes and O'Connor stepped to the mike.

"I know Frank was supposed to make it," he announced laconically, "but I think he got hold of a bad case."

We got out of that ballroom so fast Nevada society must have been convinced we were pickpockets.

When one is swinging in Vegas, one must not count on getting to bed before daylight—if at all. I made it about 7 a.m. When I got up about 3, there was a plane reservation to be confirmed for the 6 o'clock flight back to Los Angeles, breakfast to be eaten, and some phone calls to be made.

Time ran swiftly and I barely made the plane. As I nodded off in my seat, 18,000 feet above the darkened desert, I had a horrifying thought: "My God," it went, "back there in Vegas the whole thing is starting all over again." 



Bert Stern

JAZZ ON A SUMMER'S DAY

BY GEORGE HOEFER

NEW YORK

Those who attended the Newport Jazz festival in 1958 will recall Tony Scott's temper display on the Sunday afternoon, smack in the middle of his group's performance of *Moonlight in Vermont*.

Tony took part in a heated verbal exchange with a camera crew at work, and finally brought the issue of noise during a performance to a head by stopping his group and demanding that the filming cease.

The camera crew was hard at work on a production that was to emerge, a year later, as *Jazz on a Summer's Day*, a documentary.

Despite Tony's ire, limited funds, frequent rain and fog, difficult lighting conditions, and a cook who found the movie crew too temperamental to feed, final take-home footage ran to 100,000 feet. This is the equivalent of 24 hours of running time. When editor Aram Avakian got through cutting and splicing, he had 78 densely-packed minutes of 35 mm. color film that eventually won praise at the Venice Film festival, where it was shown last August out of competition. The viewers were deeply impressed by its artful synchronization of visual and aural color.

Previewed recently in New York *Jazz on a Summer's Day* turned out to be somewhat surrealistic, and definitely an important documentary on jazz.

The leading improviser on this movie-making feat was Bert Stern, one of New York's most original still photographers, who had never made a motion picture before, although he had acquired the rudiments in the Far East as an Army movie photographer. Stern, whose sponsor was Raven Productions, served as producer-director and head cameraman for the Eastmancolor Production.

The problems were many, as was the case once before, when Roger Tilton filmed the two-reel *Jazz Dance* on the spot at Central Plaza in 1953. But recent years have seen improvements in equipment for lensing under difficult lighting conditions and for synchronizing stereophonic sound to the cameras.

There is always confusion at Newport, due to the magnitude of the activity, and the movie plans tended to compound the problems.

And Stern had to borrow money initially. Then, at one point in the shooting, he had to fly to New York to take an advertising photo (he gets around \$2,000 per photo) in order to buy film for *Jazz on a Summer's Day*. Overall cost of the project: an estimated \$250,000.

The job required a crew of 23, including six ace photographers, sound and lighting engineers, and prop hands. This entourage moved into an old Newport mansion two weeks before festival time. The Japanese cook hired to take care of the wild household decided after three days that there were easier ways to make a living.

A mood of Newport, and of jazz, is set right at the beginning. Behind the credits, you hear the Jimmy Giuffre Three, with Giuffre on baritone, Bob Brookmeyer, valve trombone, and Jim Hall, guitar. They play *Train and the River*, while on the screen one sees the titles, some abstract color effects, and quick shots of various key spots in Newport. These views include the harbor, the ferry, the traffic-choked main streets, and the graceful yachts sailing off shore.

The elderly senator from Rhode Island, Theodore Green, can be heard (off-camera) giving his usual "welcome to Newport" speech. Humor of doubtful taste is instilled at this point when a scene on the highway outside the town shows a sports roadster, traveling at tremendous speed, almost careen into an antique car, as the Senator's voice is cautioning his listeners to drive carefully in the crowded conditions.

The camera quickly pans into a rehearsal room, where there seems to be a squabble between the players. Ben Webster's wry comment, "Yeh, man that stock arrangement is a hundred years old," is well timed and comes off.

The quick pick-ups of several dowagers, wearing old-fashioned dress as they survey this strange Newport scene, are effective. There is also a typical man-on-the-street interlude. An announcer asks a young lady on the ferry, "What are you doing in Newport?" The girl answers true to form, "I don't know," and giggles. He tries again, "Did you come to the jazz festival?" She says, "I guess so, but I don't like jazz."

The film spans most of the jazz styles and a good number of the emotional reactions brought on by the impact



Anita O'Day, in Film . . .



. . . and Louis Armstrong

of the sounds. Interrelationships between the spectators and the performing musicians are frequently shown by candid close-ups. The cameramen were obviously alert for bizarre dress, facial contortion, and over-zealous enthusiasm. There is even joyful dancing during one of Mahalia Jackson's gospel songs. Stern, who shot almost two-thirds of the film himself, feels the success in getting good candid shots was due to his Army training in "anticipating an event."

Aside from good shots of each performing group, there are integrated crowd views, scenes all over Freebody Park, a rooming house beer party sequence with dancers on the roof, an amusement park interlude where Eli's Chosen Six are playing Dixieland while riding on a miniature train and astride horses on a merry-go-round, some effective shots from a plane of the yacht trials for the America Cup races being held later that summer, and a bit of early morning pathos as a lone girl is seen weaving as she walks down a hill towards the ocean.

All of the miscellaneous incidental views, interludes, and action are neatly held together by the jazz sound track.

Stern says: "We tried to show the form and beauty of jazz by the various devices, such as wave and water effects, children playing, and reflections. Too many movies have given jazz an association with violence, narcotics, electric chairs, and murder."

Most of the musical highlights come early in the film. There is the long introductory offering by Giuffrè's group. Then Thelonious Monk plays his composition, *Blue Monk*. Anita O'Day, clad in a black and white dress, white gloves, and a black and white cartwheel hat, sings *Tea for Two* and *Sweet Georgia Brown* in an exciting manner, while the camera picks out a young woman in the audience deeply immersed in a paperback copy of *Camille* and a girl photographer whose hat won't stay put when she focuses her lens.

George Shearing is seen rocking back and forth at the piano as his quintet works up a frenzy with *Rondo*. Dinah Washington sings *All of Me* in her ebullient fashion. In the same number, trombonist Urbie Green plays an exciting improvised solo as Dinah joins Terry Gibbs at the vibes.

A rhythm and blues musical sequence comes on rather strong for a jazz festival. Chuck Berry with a twanging guitar sings his record hit, *Sweet Sixteen* as he prances, dances, and duck-waddles across the stage. A blues band that includes trumpeter Buck Clayton, drummer Jo Jones, and trombonist Jack Teagarden, backs up Berry, and in the following number plays behind Big Maybelle as she stomps through *Baby Please Don't Go*.

The foregoing comes into sharp contrast when Chico

Hamilton's group takes over. According to Stern, Chico had some difficulty with his drums during the rendition of *Blue Sands*, which gave the cameraman a good opportunity to do a close-up study of the drummer as he agonized over his drums during a long solo. During this bit, the sweating Chico was in a weird light that added to the atmosphere.

Other well known musicians prominently displayed in the picture include Gerry Mulligan, Art Farmer, Sal Salvador, Bill Crow, Sonny Stitt, Eric Dolphy, Henry Grimes, and the members of Louis Armstrong's All Stars.

Willis Conover, the official Newport emcee, questioned Louis about his travels abroad. Louis was in a generous, happy mood, and gave out with a couple rather pointless gags, but when it came time for him to blow his horn he demonstrated the best trumpet-playing of all his Newport appearances. He performed *Lazy River* and the inevitable *Rockin' Chair* vocal duet with Jack Teagarden.

Jazz on a Summer's Day is effectively brought to a close with Mahalia Jackson's three gospel renditions, *Didn't It Rain*, *Walk All Over God's Heaven* and *The Lord's Prayer*. The tremendous ovation rendered Miss Jackson is both heard and seen.

Asked recently what the biggest problem turned out to be, Stern said: "The entire process was a problem. We were determined to retain all the reality and not to have to resort to 'fakery' of any form. This required special sound track equipment, actually in elaborate stereophonic sound system synchronized to the cameras. Allan Green devised this equipment for us. He also worked out a special inter-communication system so all of us working on the picture could be in touch with everyone else at any given time. These technical problems had to be solved first before any creative work could be done."

It took Aram Avakian three months of concentrated work to accomplish the final editing and synchronization. The producers feel the film will be important as a documentary 10 years from now.

Jazz on a Summer's Day had its first United States showing last month at the Beacon Hill theater in Boston. The official premiere is scheduled to take place April 11 at the Fifth Avenue theater in downtown Manhattan, and on the same day it will open uptown at the 55th Street Playhouse. As Stern proudly presents his jazz film on one side of 55th Street, his wife, Allegra Kent, will be dancing with the New York City Ballet at the Civic Center across the street.

It should be noted that there is a conspicuous absence in *Jazz on a Summer's Day*: Tony Scott is nowhere to be seen.



THE DUKE ELLINGTON STORY

as hollywood might do it



By LEONARD FEATHER

(Written after an evening at *The Gene Krupa Story*, and with memories of *The Benny Goodman Story*, *The Five Pennies*, and *St. Louis Blues*.)

(FADE IN: A modest living room with portrait of President McKinley on wall. Through a window we see the White House. In one corner sits a small electronic piano. A small boy, obviously not more than 1½, picks out notes. Suddenly an older man, clearly at least 18, tears open the door.)

ELLINGTON SR. *(played by Mantan Moreland):* STOP! Not another note of that immoral rag-time! Son, don't you know that's the devil's music?

BOY *(played by Sugar Chil' Robinson):* Crazy, dad! When I grow up, I'll have a big band and call it Duke's Blue Devils. Now hear this. *(resumes playing as an older woman rushes in.)*

MOTHER *(played by Moms Mabley):* What is it, son?

ELLINGTON SR. I'll tell you what it is. Our son is bringing shame to our family name. Thirty-five years I've been a butler at the White House—I trimmed Lincoln's beard, I officiated at Andrew Johnson's impeachment, I ghosted Grover Cleveland's speeches—and now Edward here wants to reduce us all to rags! The boy must grow up to be a butler. He shall leave for buttlng school next fall.

MOTHER For shame! Let the child wail. Rags are the thing, so they say. Come, let's do a cakewalk. *(She attempts to dance with him, but he brushes her aside.)*

ELLINGTON SR. Out of my house the both of you! I'm a God-fearing man, and these are Satan's cadences. Besides, he's playing all the wrong changes to *Maple Leaf Rag*. *(Enter Duke's sister, Ruth, played by Gloria Lockerman.)*

RUTH Why, Duke, that's peachy! Play the new Jelly-Roll Morton hit, *Alexander's Ragtime Band*.

MOTHER Duke? Who's Duke?

RUTH Why, didn't you know? That's what all the kids at Armstrong high are calling him. They say some day he'll play for the Duke of Windsor.

DUKE (*stops playing abruptly, bows graciously*): Thank you, my dear, for making things clear. Love you madly.

RUTH Darling, I have wonderful news. In Brooklyn they're crazy about your painting. You have an offer of a scholarship at Pratt institute.

DUKE (*picks up paint brush in left hand, pen in right hand, idly starts sketching on canvas while scribbling on MS paper*): It's a hard decision to make. Sometimes I wonder whether my left hand knows . . .

MOTHER Edward, whatever you do, the door is open. Your father will forgive and forget.

DUKE Sorry, ma. Too bad, dad. I'm checking out, goodbye!

(*FADE OUT . . . FADE IN: A hot-dog stand on a New York City street corner. Ellington, now 19, played by Mercer Ellington, holds up frankfurter, shows it to SONNY GREER, played by Sal Mineo, and OTTO HARDWICKE, played by Bud Freeman.*)

ELLINGTON This is it, gentlemen. Three weeks in New York and still they aren't ready for our music. Our last nickel went for this hot dog. Where's the slide rule? (*GREER offers him ruler. ELLINGTON measures off one-third of frankfurter, hands it to GREER and then does same for HARDWICKE and eats the rest.*) Say, this wiener is real George! . . . Well, I guess father was right. It's back to Washington and President McKinley's bootstraps.

GREER Man, where you been? That cat's long gone—old man Harding's there now, Buster.

ELLINGTON Buster Harding? Love him madly. (*A suave, well-dressed man walks up and hands ELLINGTON a calling card.*)

MILLS (*played by Billy Daniels*): My name is Irving Mills. I heard you rehearsing *Star Dust* the other night and being that I publish the song, I was mighty impressed by what you did with it. Why, you played chords which they aren't even on the piano! No more Washing-

ton for you, my lad. Stick with me, and it'll be big time all the way—a Monday night at Birdland, autograph parties at Howard Johnson's, maybe even a concert at the famous La Scala opera house in Paris!

ELLINGTON, GREER, and HARDWICKE (*together*)

The famous La Scala opera house in Paris?

MILLS In Paris, France! Fellers, from now on the sky's the limit. Waiter, hot dogs all around, and don't spare the mustard! (*FADE OUT: Calendar flips over, showing 1923-4-5-6-7-8-9. FADE IN: A gaudy night club teeming with flappers, bootleggers, Cotton club girls, sawed-off shotguns and Playmates. In a small bandstand to one side, ELLINGTON pounds furiously at piano; he is leading a 23-piece band including JOHNNY HODGES, played by Ornette Coleman; COOTIE WILLIAMS, played by Red Nichols; REX STEWART, played by Ray Anthony; BARNEY BIGARD, played by Sol Yaged; TRICKY SAM NANTON, played by Ira Gitler, and IVIE ANDERSON, played by Julie London. A pretty girl, played by Hermione Gingold, sidles up to the piano and bares her teeth.*)

ELLINGTON Love you madly. And whose pretty little girl are you?

GIRL Well, like I've been making it with the brass section, but you can just call me Pretty Little Girl. Or Girl for short. You know, when you hit those keys, something happens to my tiver bile. Something bigger than both of us. You pound a dastardly ivory.

ELLINGTON You know, you make this whole room look beautiful. You inspire me—you're such a sophisticated lady . . . say! That gives me a superb idea . . . (*turns to keyboard, fingers a few notes, hums, then stops*) . . . Eureka! Listen to this. How do you like it? I'll call it *Cotton Tail*.

GIRL Why don't we have a drink after the show and like talk it over?

DUKE Your wish is my command. And tomorrow night I'll bring you back so you can hear my new brass section. (*MILLS rushes in carrying newspaper.*)

MILLS Duke! We're ruined! Look at this headline in *Variety*! Wall Street Lays an Egg! The club is bankrupt—we're both out of a job! Well, see you around the soup kitchen. (*Exit.*)

GIRL Come see me when you get a job, Duke. I'll be at the third apple stand on the

left. (*Exit, carrying milk.*)
(*By now the club is deserted. ELLINGTON, left alone in dim light, takes out picture of White House and gazes at it longingly.*)

ELLINGTON Well, that's the way the Breakfast Ball bounces. Here I am all alone, in my solitude . . . say! That gives me an idea! (*Picks up sousaphone, starts blowing melody.*) And I have the perfect title for it—*Diminuendo and Crescendo in Blue*. (*As he plays, an invisible 67-piece symphony orchestra joins in. Out of the darkness emerges a sexy brunette, played by Frances Faye.*)

BRUNETTE What's the matter, dad? Feel bad?

ELLINGTON Well, my manager just quit, and I lost my job, and a beautiful chick walked out on me, but I still love you madly. Say, what's that you're drinking?

BRUNETTE (*through clenched teeth, sucks in breath before answering*) Passion fruit. Try some, dad. It'll make you 10 feet tall, and you'll have a ball, and that's all. (*Ellington drinks. Weird music in background; double exposure photography as the whole club sways before his eyes.*)

ELLINGTON Hey, that's keen! Who's your fruit-legger? I need a fifth.

BRUNETTE Daddy, I got more fifths in my pad than Izzy Einstein ever impounded. Some day, when you've developed a tolerance, we'll do it up real strong—a passion fruit cocktail.

ELLINGTON Not later! Not later! Now!

BRUNETTE Okay, daddy, you asked for it! (*Leads him by hand, clutching fifth of passion fruit as they stumble out in the dark.*)

(*FADE OUT . . . FADE IN: A hospital ward. ELLINGTON, unshaven, haggard, lies in small bed cluttered with MS paper.*)

ELLINGTON It's no good, I tell you! I can't write any more! Nurse, without passion fruit I am an empty shell! Pity me! Say, by the way, whose pretty little girl are you?

NURSE (*played by Lillian Briggs*): Now, now, we mustn't excite ourselves. (*Telephone rings offscreen. She runs to answer it and then returns.*) It's long distance—Washington.

ELLINGTON My folks! Now they call me! Why didn't they remember me when I was up on top, playing the devil's music? Well, I'll talk anyway.

NURSE I'm sorry, patients are allowed no personal calls. Besides, it was a wrong num-

ber. They were looking for Ray Ellington. (*MILLS enters, holding sheet of paper.*)

MILLS Duke, where have you been? I've been looking for you ever since that night they closed up the club. I read where they framed you on that bum passion fruit rap, but then you like dropped out of sight.

ELLINGTON I—I've been trying to make ends meet. A little sign-painting job here, a rag-time gig there whenever Willie the Lion's too busy to take one—say, what's that in your hand?

MILLS Duke, it's your chance. Oscar Peterson was supposed to play this concert, but there was a conffliction—he's booked the same night at Central Plaza, and Norman Granz thought you might be able to fill in . . .

ELLINGTON Where? What? Who? How? Why? When?

MILLS Oh, it's nothing really—Just a little gig at the famed La Scala opera house in Paris, on New Year's Eve.

ELLINGTON (*gasps*): The famed La Scala opera house in Paris?

MILLS Of course, it's a scale date, and you have to pay round-trip transportation for all the sidemen, plus bus fare to and from the airports. But it's a start. The road back is hard, you know. And you'll have to—ah—(*glances around nervously, whispers*)—you'll have to take it easy with that passion fruit.

ELLINGTON Aah, I've been off the stuff for years. Just give me this chance. I'll do anything. I'll even write *Mood Indigo*. Meanwhile, take these. (*Hands him huge pile of MS scattered all over bed.*) A couple of things I tossed off last night—*Don't Get Around Much Any More; Things Ain't What They Used to Be; I'm Beginning to See the Light*, and a few other fitting titles. Maybe I can get enough of an advance on these to take care of the fares?

MILLS (*looks at MS, beams*) Duke, I knew you could do it! Why, these will be your biggest hits since *Rent Party Blues!* Here, be my guest. (*Pulls frankfurter out of pocket. ELLINGTON measures, divides it into three parts, gives a third each to Mills and nurse, and eats rest.*)

ELLINGTON (*to nurse*) Hey, little girl—what are you doing New Year's eve? (*FADE OUT . . . FADE IN: La Scala opera house. ELLINGTON, backstage, looks a little nervous: he is wearing swallowtail coat back to front.*)

MILLS Duke, stop worrying. They haven't forgotten you. Turn that coat around and go out and face them. (*ELLINGTON does so. NORMAN GRANZ, played by Jose Ferrer, steps to microphone.*)

GRANZ Our next artist needs no introduction, so I won't introduce him. This, then, is Duke Ellington!

(Audience remains coldly silent. Ellington steps to piano, goes into first chorus of Love You Madly. He is backed by a 973-piece orchestra with 428 strings. In center is SAM WOODYARD, played by Shelly Manne; near him are HARRY CARNEY, played by Gerry Mulligan; JIMMY HAMILTON, played by Steve Allen; JOHNNY HODGES, played by Cannonball Adderley, and RAY NANCE, played by Shorty Rogers. Seated at a piano directly on top of Duke's is BILLY STRAYHORN, played by Bobby Troup.)

ELLINGTON I . . . I can't go on! They hate me madly!

MILLS Play, Duke! You can do it! Remember, they all laughed at Whitney and his cotton gin!

(ELLINGTON plays. Orchestra swells to tremendous crescendo, stops dramatically for Ellington to play solo break. As he starts, a voice is heard from third mezzanine.)

VOICE Hey there, passion fruit boy! Want a little taste?

2ND VOICE There's no room for passion fruit fiends in our country! (*ELLINGTON winces but continues. Music reaches four even more tremendous crescendos, each bigger than the last. For the final chorus 265 additional musicians step onstage to lend body to the arrangement. As music ends, Duke steps forward, bows. Audience applauds thunderously.*)

AUDIENCE Bravo! Bravissimo! Bravississimo! Love you follement! (*ELLINGTON, tears in eyes, bows again, runs off. GIRL is waiting in wings.*)

GIRL Yes, daddy, I waited . . . I knew some day I'd find you here. You can still call me Pretty Little Girl if you want to.

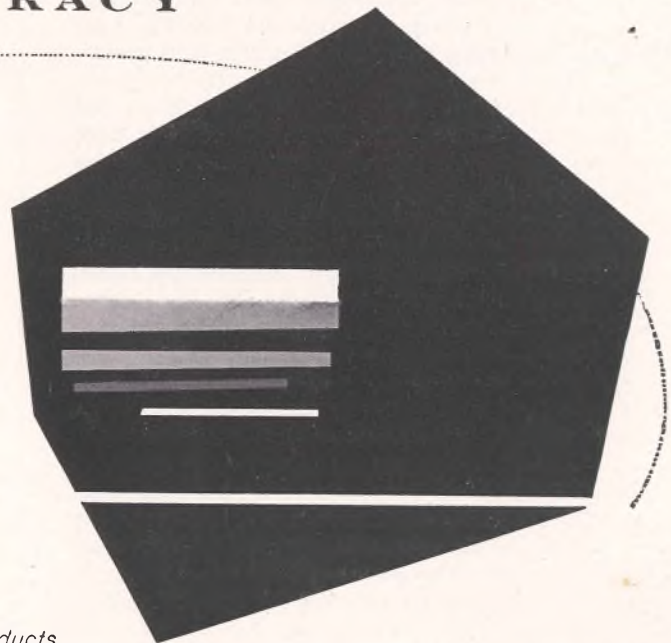
ELLINGTON Well, I guess I'm just a lucky so-and-so. Hey, that gives me a great idea! (*He sets at piano on the now-darkened stage and fingers keys.*) And I've got the perfect title. I think I'll call it *Tulip or Turnip*. (*They gaze longingly into each other's eyes and start to embrace. FADE OUT.*)

(NOTE: The characters in the above screen play, despite their real names, bear no resemblance to any actual people, living or dead, and are not intended to. They are intended to resemble only the characters Hollywood would make out of them. L.G.F)

db

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OUT OF MY HEAD



BY IRA GITLER

Hello to all of you from celluloidland . . . Plans for *The Ira Gitler Story* were scrapped. They wanted Bruce Cabot (as reported in Crater's column) but I wouldn't sell the rights unless George Avakian or Cy Touff played the title role . . . A new outfit, Pennepitcha Films, Ltd., was going to star Buster Crabbe as George Crater in a remake of *Hole in the Head* entitled *The Big Void*, when they found that Crater never swam a stroke in his life. But they didn't let that stop them for long. Instead of taking it out of the script, they're writing it into Crater's life. They're also writing some life in. Crabbe is again set and Tuffy will play George as a boy. Elisha Cook Jr. lost out because Hollywood doesn't believe in realism.

There is a new record company on the scene for 1960—De Sade Records. Their first release is *Cool Jazz* with new and reissue tracks featuring Stomp Evans, Punch Miller, Bumps Myers, Trigger Alpert, Buster Bailey, Cutty Cutshall, Slam Stewart, Ram Ramirez, Bean Hawkins, Spike Hughes, Peck Kelley, and Boots Mussulli. De Sade has also signed two new groups, the Sicks, and the Mordant Jazz Quartet.

Another company, Cooker, has come out with *Food for Thought* featuring Shrimp Jones, Bill Mustard, Bird Parker, Art Pepper, Potato Valdes, Bean Hawkins, Bobby Lamb, Peanuts Hucko, Pig-Meat Markham, Butter Jackson, and Phil Spinach (there is no such musician but we must have our green leafy vegetables). Pepper Adams was not included because they didn't want the album to be *too* hot. It is rumored that the players involved were paid off in bread—Silvercup.

Speaking of record companies, Savoy has issued an album called *The Angry Tenors* with Illinois Jacquet, Ike Quebec and Ben Webster. You'd be angry, too, if your cover had a picture of altos.

Here is something to start the conversational ball rolling the next time you are in the company of "jazz people." Tell them that Fred MacMurray and Sid Caesar are still listed under saxophone in the Local 802 directory. If that doesn't get them, ask if they thought Al Klink cut Tex Beneke in the chase choruses on *In the Mood*. This is a sure-fire conversation starter, guaranteed to get you a strong reaction.

The truth is out! George Crater received payola from Zoot Finster. Crater admitted everything at Charlie's the night before a specially formed kangaroo court—the Australian Jazz Quartet. Here is a partial list of the gifts George received:

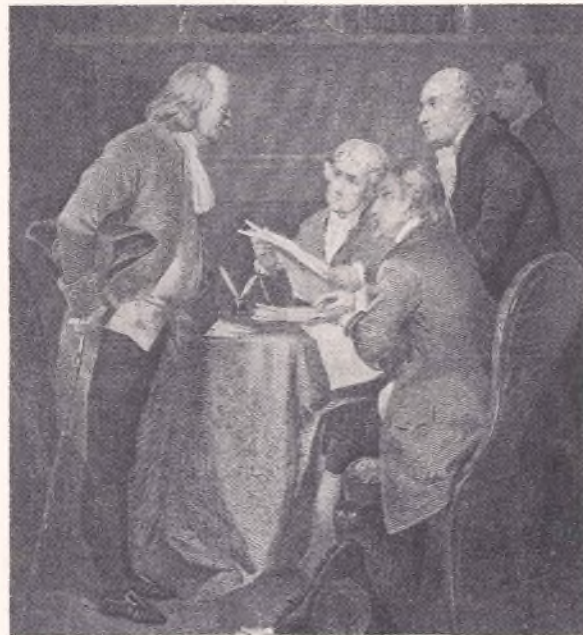
1. Saxophone lessons and a plastic reed on which to practice.
2. A picture of Rudy Wiedoft signed by Earl Bostic.
3. A set of old Abe Lyman records.

4. Pee Wee Marquette's private phone number.
5. A gift certificate for any article of Sweet-Orr clothing at any Army-Navy store.
6. A discount slip to the Colony Record shop so that he could get all LPs at only a dollar above list price.
7. A topographical map of the Jazz Gallery.
8. A pleasure cruise to the 1959 Newport festival, all expenses paid, aboard Teddy Charles' yacht.
9. A book of Shelley Berman's adaptations of *Mother Bruce Rhymes*.
10. A plastic ear with which to listen to Ornette Coleman.
11. A treasure map showing where the Nutty Squirrels hide their nuts.
12. A lifetime subscription to *Nugget* centerfolds.

Crater also admitted receiving a continental suit from Max Gordon of the Village Vanguard. In this way Max made sure that George got nothing on his cuff.

In parting, I'd like to say, George, anyone knows that Gus Mancuso caught for the pennant-winning Giants of 1936-7. And on the subject of miscellaneous instruments, how about the ones the doctor used when he delivered Mrs. Crater's son.

deebie's scrapbook # 31



"Fellas — I got an offer to join Phil Spitalny."



STEREO SHOPPING WITH GENE GIFFORD

By Charles Graham

Gene Gifford wrote many arrangements for big bands before the word "swing" was coined or anybody knew there would be such a thing. He started with Blue Steele's band in the late 1920s and next worked with the band known first as Jean Goldkette's Orange Blossoms and later as the Casa Loma Orchestra.

He played guitar, composed, and arranged most of the riff tunes that set the Casa Loma style for more than 20 years. *Casa Loma Stomp*, *Black Jazz*, *Maniacs' Ball*, *White Jazz*, and *Smoke Rings* were among his compositions during those years with Glen Gray's Casa Lomans. Fletcher Henderson, along with numerous other big band leaders, used many of Gifford's arrangements.

In the last few years, he's stayed closer to his home base, New York City, preferring to freelance on arrangements for record, broadcasting, and studio dates.

Gifford has a workroom in which he engineers, builds, and tries out the new audio designs he's constantly dreaming up for his own extensive rig or that of friends.

He explained that he'd been interested in radio since his early teens, but had put it aside after a few years when he went on the road as a musician. He hadn't built any equipment until six or seven years ago when he settled down again. Now, he admitted, he's a full-fledged audio enthusiast.

Gifford has had a tape-only stereo setup for several years. He had mounted



Gene Gifford in his workshop

two large University Triaxial speakers in the upper corners of his shop, about 10 feet apart, in sturdy mahogany bass reflex cabinets. These speakers each have a control mounted near the bottom front, where he can reach them to control the level of the tweeters to balance their sound output with that of the midrange and woofer sections.

He had two Fisher 80-C control units feeding a pair of 20-watt Pilot power amplifiers, which, in turn, drive the University Diffaxial speakers. These are heavy-duty, 12-inch woofer units with a horn tweeter mounted and centered in each and the tweeter level control on a cable about three feet long.

For radio reception, Gifford had a Scott Model 330-C stereo tuner—separate FM and AM tuners on one chassis. This high-quality unit brings in the FM-AM simulcast stereo programs of WQXR several nights a week as well as picking up the FM multiplexed stereo programs of other FM stations that have been broadcasting experimentally.

He'd been using the Madison-Fielding multiplex adapter for these programs. It costs \$49.50, has three or four tubes, and connects to any FM tuner as easily as plugging a preamp to a power amplifier.

Some time back Gifford had bought a Viking stereo tape deck. He said he was so pleased with it that he'd recently bought a second one. The earlier one had only an erase head (half-track) and a two-track stereo record-playback head. Thus, he could play back eight mono or

stereo half-track tapes but could record only monophonically, on half-track.

This was standard with earlier stereo tape machines, but Gifford wanted to be able to record stereo as well as play it back. He also wanted to be able to record or play back either *two-track* (earliest stereo tape) or the new *four-track* material that most record companies now are releasing.

For this reason he bought the second Viking tape deck. He already had two Viking record-playback amplifiers and had installed them with the tape deck in a carrying case. He now can copy tapes borrowed from other persons, as well as *play back* tapes through his stereo without tying up his recorder.

Gifford had had a transcription turntable and arm for playing LPs, but recently sold it to a friend, thinking he would replace it with a better, heavier turntable for stereo discs. He looked at a number of new turntables and turntable kits in a recent magazine article, and after examining them and asking a few questions, he decided to try the Components arm and turntable.

This foolproof, easy-to-assemble turntable costs only \$29.50, not counting the base, which he plans to cut out of ordinary plywood. With a Pickering Model 380 stereo cartridge mounted in his Components kit arm, he'll be set for stereo discs now, in addition to the stereo radio programs and tapes he already has.

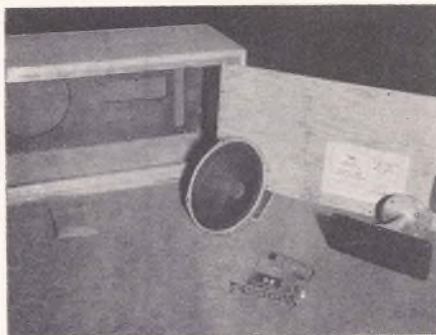
Gifford said he had plans for stepping
(Continued on Page 28)



YOUR NEEDS IN TRUE HI-FI

What's the difference between stereo and high fidelity? Do I need hi-fi if I have stereo? Which sounds better? Can I get both at the same time? These are questions frequently asked of audio salesmen and technicians.

Stereophonic reproduction can be had with ordinary non-high fidelity equipment, but just as mono high fidelity sounds better than low-fi (or medium-



Eico \$39.95 speaker kit parts. Woofer is center left. Tweeter is on right. Crossover condenser and terminal strip and wire are in center.

fi) so stereo sounds better if the equipment is really high fidelity.

There is no absolute line where high fidelity begins and low fidelity ends. High fidelity means realism, within the present limitations of technology. It's an attempt to re-create, or *reproduce*, the sound of a musical performance as

nearly as it is *practically* possible.

As a general guide, we can list some of the details which most high fidelity equipment today has. These are not absolutes, but exceptions are infrequent.

1. Most high fidelity systems include several separated pieces of equipment. These are usually an amplifier, loudspeaker(s), disc player, and/or radio tuner. The amplifier is often further divided into a preamplifier-control unit and a basic (power) amplifier. The speaker(s) include both the actual speaker unit(s) called a driver, and the cabinet, or enclosure. The enclosure is needed to provide the best bass response from the driver. It's often called a baffle and separates the front of the speaker driver from its rear. Without this baffling or separating, the bass notes would be very weak.

2. Today all high fidelity amplifiers have at least two separate tone controls, one to increase or decrease the bass notes, the other to increase or decrease the treble. These have no audible effect on each other.

3. Most loudspeakers have a separate driver for the high frequencies and another for the bass notes. These may be mounted either coaxially or near each other.

4. The radio tuner receives FM (frequency modulation) stations.

5. The disc record player has means for changing pickup cartridges, usually with a plug-in head (or "shell") at the end of tone arm. The player may be either a high quality record changer or a nonchanging turntable with its own built-on tone arm or a separate arm. This tone arm must have means for adjusting its effective downward pressure on the disc. The pressure must be adjustable between at least two and eight grams.

6. The amplifier will have an output stage with two identical tubes in what is called a push-pull circuit. It will have a rating of at least 10 output watts.

If a system has every one of these items, it nevertheless may produce only fair sound, for as the science of high fidelity has progressed more of its advances have been adopted by the makers of mass-produced radio-phonographs. In this way phonographs have come to be called hi-fi (*noun*—as in "do you have a hi-fi?"). If it does not conform to at least 95 percent of these standards, a system should not be called high fidelity.

Stereo, or stereophonic reproduction, on the other hand, may be had from equipment that has few or none of these details and still is true stereo. Of course stereo high fidelity will sound even better, but the effect of a separated microphone pickup played back over two amplifiers (however medium-fi) and

two *separated* (by a minimum of about eight feet) loudspeakers, can provide true stereo playback without *high* fidelity.

Bearing in mind these considerations, what is the least expensive way to set up for stereo high fidelity music listening?

Those who have read the last several *Stereo News* issues of *Down Beat* know that there are many kits available for assembling different parts of high fidelity setups. They can save one considerable money. These kits, especially those for putting the mechanical parts of the systems together — loudspeakers, disc-playing turntables, and pickup arms — require little special skill, few tools, and usually an hour or so of time.

Kits for assembling and wiring the electronic parts of the system take much more time, and somewhat more patience and care, but the savings in wiring kits for amplifiers and tuners are proportionately greater. In the case of turntables and arm kits, the savings over similar units that are factory-assembled run from 25 to 33½ percent. The saving in wiring tuners or amplifiers often runs to nearly 50 percent.

For a well-functioning, economical, but nevertheless high fidelity setup, the units have been chosen carefully. Three such units are available as kits. The fourth, the radio tuner, was not a kit but is a good buy for a budget setup.

The loudspeaker chosen is the Eico HFS-1 kit. This is a bookshelf cabinet speaker that costs \$39.95. The amplifier is the Eico HF-81, a \$70, all-in-one stereo amplifier kit that is rated at 14 watts a channel. The turntable and arm are the Components units costing \$29.50 and \$9.50. A base for these units costs \$7.50 but could have been made of plywood in about an hour for about



Left is Eico HFS-1 speaker. Upper right is Madison-Fielding compact speaker costing \$30 (atop AR-3 standard reference speaker, not part of this system). Blonder-Tongue FM tuner is bottom center, with Eico stereo amplifier. Top is Components kit arm and turntable with Shure M3-D pickup costing \$24.

\$2. Finally, the radio tuner selected is the Blonder-Tongue FM-AM unit at \$49.

The Blonder-Tongue firm also has a similar unit for FM only, which costs

\$39. On tests it was judged equally sensitive and easy to tune. No outside antenna was required for either set in New York City, although there are screw terminals on the back of these tuners for attaching a "twin-lead," flat, television type of line to run to an outside or roof antenna.

The Eico loudspeaker kit went together in less than half an hour. It consists of an eight inch woofer speaker (bass driver), a small horn tweeter for the highs, the enclosure and its back, and a few small parts. These included all necessary wood screws, a two-terminal strip that screwed onto the back of the cabinet for convenient attachment to the wire coming from the amplifier, and a small condenser that was wired to the tweeter to keep the bass notes from entering the tweeter and damaging it.

The very clear instructions supplied with the Eico speaker system weren't needed.

The Eico all-in-one stereo amplifier was assembled in a bit more than 20 hours. It was a major project.



Blonder-Tongue FM-AM tuner costs \$49, plugs directly into any amplifier with cable, as above. Complete economy stereo high fidelity system.

When the amplifier had been assembled, plugged into the house current, and lit up, a piece of ordinary electric lamp cord was connected from two screw terminals on the back of the amplifier marked "8 ohms, channel 1" to the two terminals on the back of the loudspeaker because the speaker was marked "4 ohms."

Then an audio connecting cable (supplied with the Blonder-Tongue tuner) was plugged from the back of the FM-AM tuner to the back of the amplifier, and the power cord for the tuner was plugged into a wall socket.

The selector knob on the amplifier



LOUIS ARMSTRONG uses two NORELCO 'Continental' Tape Recorders at home and always takes them with him on his world-wide concert tours. Says LOUIS, "I tape phono records and airshots all the time and if I'm in the room talking with friends, my NORELCOs keep right on copying with the volume turned down." Louis also finds the choice of three speeds convenient, using the slowest, 1 1/2 ips for interviews and speech recordings, the 3 3/4 speed for some music, and the 7 1/2 speed for live recording. He says, "I've tried lots of tape machines since I got my first one in 1948, but NORELCO is the one for me." Recently he picked up two NORELCO 'Continental's in Copenhagen. Set to run on the European power frequency of 50 cycles, they were reset for 60 cycles when he returned to the United States. Like all NORELCO recorders they can be set in a few minutes for any power voltage requirement anywhere in the world; from 110 to 250 volts. The NORELCO 'Continental' is a product of North American Philips Company, Inc., High Fidelity Products Division, Dept. 1FF3, 230 Duffy Avenue, Hicksville, Long Island, New York.

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HI-FI—Cont'd

was turned to "FM," and soon, with all volume-control and tone-control knobs adjusted, a station was picked up. This was only monophonic sound of course. For stereo, we screwed a Shure stereo M-7D cartridge into the head shell of the Components arm, placed the arm on its pivot, and put a stereo disc on the turntable, which already had been assembled in 20 minutes.

The selector switch on the amplifier was turned to "phono," and music poured out of the speaker. This was a stereo record, but with only one speaker we could only hear part of the music. The solo trumpet and tenor sounded rather echoic and far away, apparently having been recorded primarily on the other stereo channel.

We stripped the ends of another piece of lamp cord, attached them to the screw terminals of the back of the Eico amplifier marked "channel two, 4 ohms" and connected the other end of the wire to the screw terminals on the back of a Madison-Fielding Troubadour speaker.

This compact four-ohm speaker has a very-heavy-duty six-inch speaker in a carefully designed cabinet. It can handle a great deal of power, for a medium-priced unit (\$30) and has excellent bass response.

We had stereo!



STEREO SHOPPING—Cont'd

up the quality, and costs, of some parts of his system. "As soon as I can get enough money together from the household budget," he said, "I'd like to add another pair of speakers for my main system in the apartment, plus a pair of super amplifiers, Acoustic Research AR-3s at about \$200 each, and a pair of McIntosh power amplifiers at \$143 each."

For his stereo recording and listening system, Gifford has chosen this equipment:

Preamp-control units. Full measure, no leaders (two), Fisher 80-C, \$99.50 a piece.

Power amplifiers (two), Pilot A-410, \$59.95 a piece.

FM-AM stereo tuner, Scott 330-C, \$224.50.

Tape decks (two), Viking, \$125 a piece.


Preamp-record amplifiers (two), Viking, \$60 a piece.

Kit turntable, Components, \$29.50.

Kit arm, Components, \$9.50.

Stereo cartridge (diamond), Picker-ing 380, \$24.85.

Twelve-inch speakers (two), University Diffaxial, \$79.50 a piece.

He plans to add later two McIntosh 30-watt power amplifiers at \$143 a piece and Acoustic Research AR-3 speakers at \$215 to \$225 a piece. 



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feather's nest



By Leonard Feather

How much has the average fan changed during the jazz renaissance of the last few years? This was one of the many semi-intangibles that my *Twenty Questions* column in this space a few months ago was designed to answer.

Among other revelations, the new investigation, compared with a similar one conducted in the spring of 1956, showed that jazz fans, at least in the degree to which *Down Beat* readers are typical of them, tend to be a little older than those of the previous periods. Only 3½ percent were 15 or under and about 20 percent between 16 and 20, both figures being about half the size previously responding to these age groups.

The 21-30 bracket remained the same at around 40 percent, but the 31-35s were doubled at 14 percent and the 36-40s tripled at 11 percent, while readers over 40, who represented only 1.4 percent in the previous poll, accounted for almost 10 percent this time.

The senior citizen among my veteran correspondents is George Malcolm-Smith of Hartford, Conn., who at 58 retains the jazz-fired glow that was first started when he heard the Original Dixieland Jass Band in a Boston dance hall in 1918. Fascinated by every branch of jazz, he has a library of 53 books on the subject and is interested in all music and all the arts.

He is followed closely by Robert H. Wilson of Upper Montclair, N. J., and Thomas J. Stone of Muskegon Heights, Mich., both 57. The former also started with the ODJB but has progressed to modern jazz; Stone, who still spends up to \$350 a year on LPs, is a traditionalist but dug the *Playboy* Jazz festival in Chicago.

Duncan Butler, 54, of Ridgewood, N. J., whose conversion to jazz he credits to a ODJB record heard in 1921, is the only one of all the hundreds of readers answering this column who was lucky enough to hear in person all 10 of the deceased musicians listed in Question 5 (Bessie Smith, Chick Webb, Charlie Christian, Fats Waller, Jimmie Lunceford, Mildred Bailey, Charlie Parker, Art Tatum, Lester Young, Billie Holiday). He adds, "I was in Charlie's tavern the day Bird rode up on a horse—and me without any camera."

A remarkable thread running through all the letters of over-40 correspondents is their obvious continued devotion to jazz. Almost all list esthetic appreciation as their chief incentive for listening, with emotional stimulation and study as runners-up.

U.S. PATENT 2,775,309 There are hundreds of United States Patents on loudspeakers. Most of them relate to minor improvements; a few have changed the face of the speaker industry.

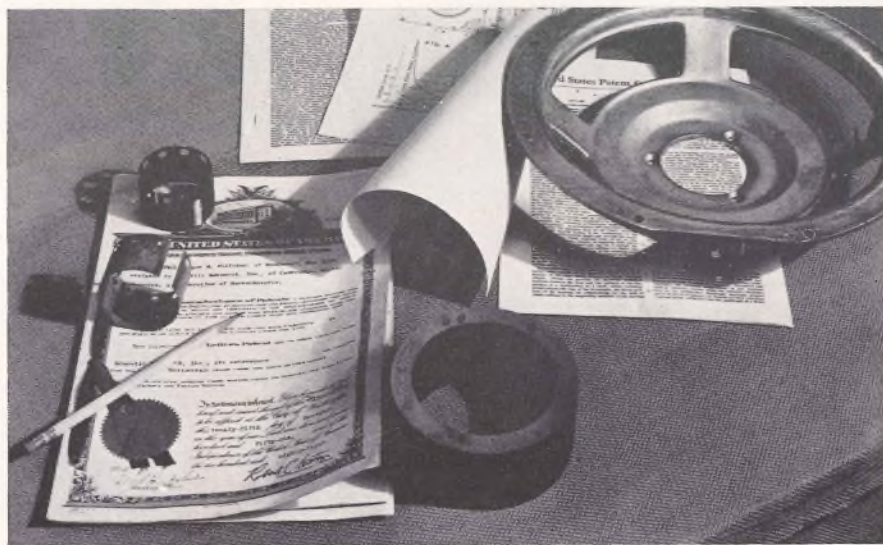
AR's patent on the acoustic suspension speaker system has had far-reaching effects. A very large number of speakers has been produced under the patent by AR and its licensees, and speaker design in general has been given a new direction. In our opinion this patent has proved to be the most significant issued in the speaker field since 1932, when Thuras was awarded a patent on the bass-reflex enclosure.

The basic idea of the acoustic suspension system is that the speaker works against an elastic pillow of air sealed into the cabinet instead of against mechanical springs of its own. This design makes possible vastly improved bass reproduction (particularly from the point of view of lowered distortion), and simultaneously dictates small cabinet size.

The acoustic suspension principle is now used in four AR models—the AR-1, AR-2, AR-2a, and AR-3, priced from \$89 to \$225. We invite you to listen to these speakers at your dealer's, or, if you live near New York City, at the AR Music Room in Grand Central Terminal.

Literature on AR speakers is available for the asking.

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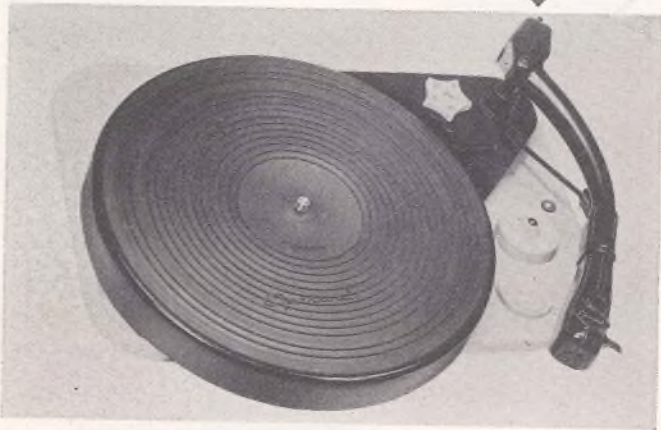
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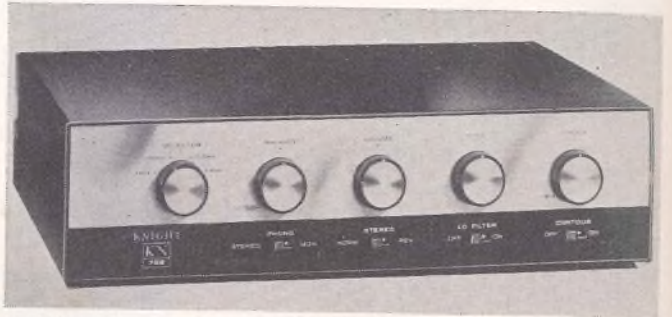
*Slightly higher west of Rockies. Accessory case extra. Export: Telesco International Corp., 36 W. 40th St., N.Y.C.



NEW PRODUCTS



Manual stereo player Garrard Model T plays all four speeds, turns off at end of record. It costs \$31.85 without base.



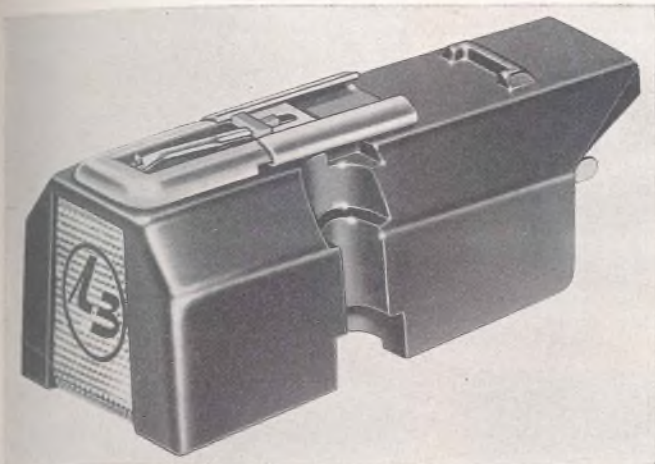
Dual 28-watt stereo amplifier by Knight has two 14-watt power amplifiers and complete stereo controls. With metal case, it costs \$82.50.



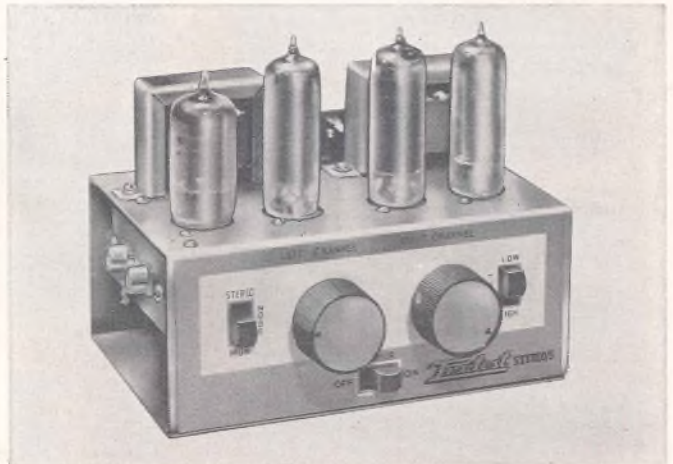
Add-on stereo speaker reproduces frequencies from 150 cycles up, allowing main system speaker to handle bass for both channels. University Model 2 costs \$108. Top serves as end table.



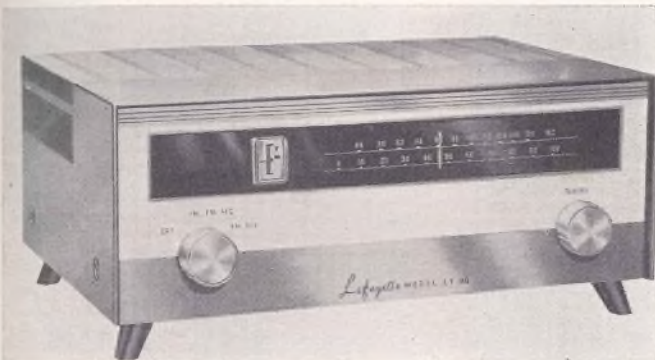
Stereo microphone for use with home and semiprofessional recorders has two microphones in one. Using famed M-S system long employed on the Continent, internal mike elements face performers 45 degrees from each other and pick up sounds from opposite sides of groups. It costs \$39.50 and is standard equipment with Norelco stereo 400 recorder.



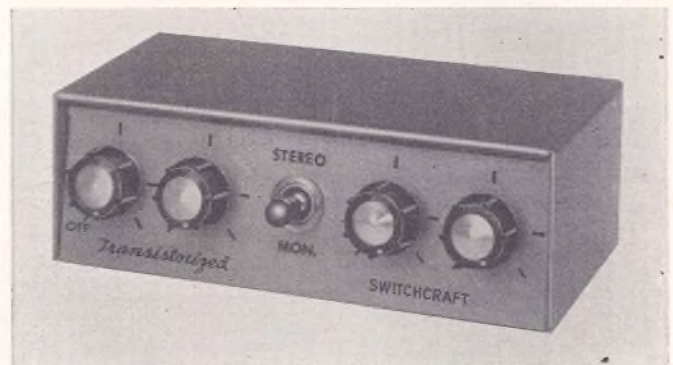
Stereo cartridge provides very flat response but high output from ceramic element. Particularly useful with sets having no magnetic pre-amplifier. EV-31 costs \$22.50 with diamond stereo-LP stylus.



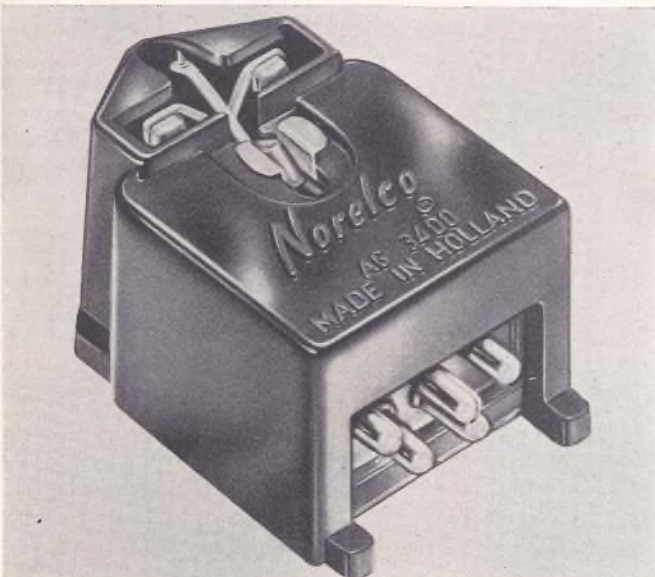
Four-tube stereo amplifier provides two separate channels when driven by ceramic or crystal stereo cartridge. There are separate volume controls for each channel. Lafayette Stereo/5 amplifier is \$10.45.



FM-only tuner has eight tubes, meter for precise tuning, and AFC-disable switch for bringing in weak stations adjacent to strong ones. It costs \$49.50, by Lafayette.



Switchcraft model 306 mixer, costing \$22.50, allows use of up to four mikes or combinations of mikes and phono inputs to be mixed, fed into tape recorder. Or it handles up to two inputs on each stereo channel.



Stereo cartridge is magnetic type, has high output, replaceable diamond stylus, and costs \$29.95 from Norelco.



Popular-priced (\$49.75, including cartridge) changer is similar to Dual 1006. Sold by Eico, the 1007 intermixes discs of all sizes, turns off at end of last one.

modern jazz begins on PRESTIGE



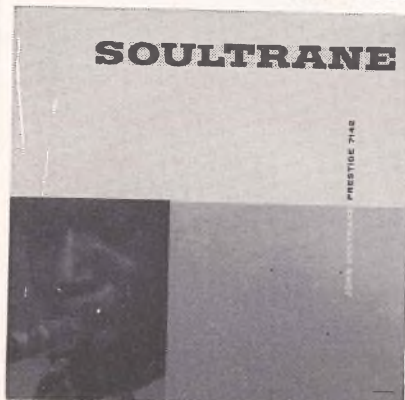
WORKIN' / MILES DAVIS
PRLP 7166



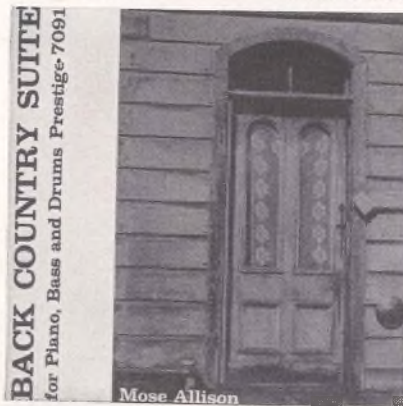
BLUE HAZE
PRLP 7054



RELAXIN'
PRLP 7129



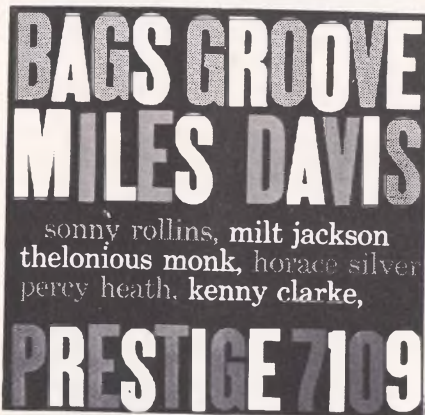
SOULTRANE
PRLP 7142



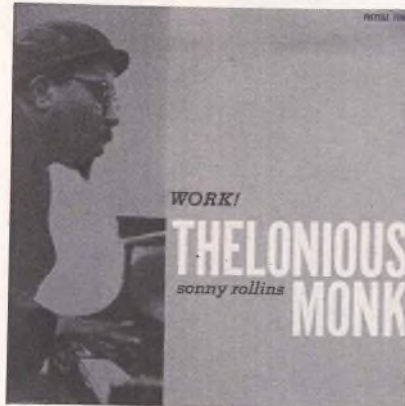
BACK COUNTRY SUITE PRLP 7091
for Piano, Bass and Drums Prestige-7091



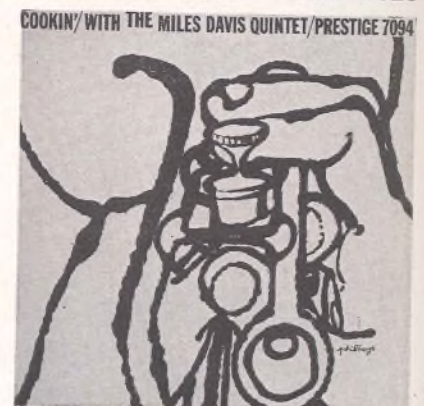
PLEASURE & ROSS PRLP 7128



BAGS' GROOVE PRLP 7109



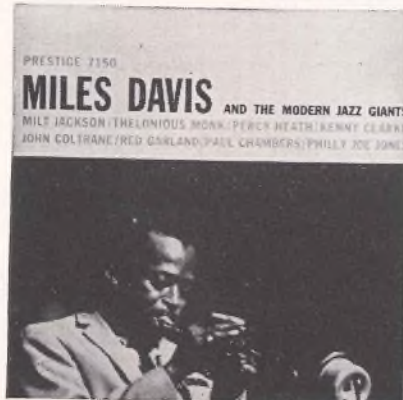
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in review

● RECORDS

● JAZZ RECORD BUYERS GUIDE

● BLINDFOLD TEST

● CAUGHT IN THE ACT

Records are reviewed by Don Henahan, Don DeMicheal, Leonard Feather, Ralph J. Gleason, Ira Gitler, John A. Tynan, and John S. Wilson. Reviews are initiated by the writers.

Ratings are: ★★★★★ excellent, ★★★★ very good, ★★★ good, ★★ fair, ★ poor. [M] means monaural, [S] means stereo.

CLASSICS

Vincente Gomez

[S] THE ARTISTRY OF VINCENTE GOMEZ—Decca DL-78965: *Sonatina*, by Paganini; *Pavanne*, by Milan; *Fantasia in F*, by Milan; *Andante Espresivo in D Major*, by Sor; *Preludio Nos. 1 and 4*, by Villa-Lobos; *Prelude*, by Bach (all in Gomez arrangements); *La Venta*; *Pepe Romero's Serenade Nos. 1, 2, and 3*; *Danza Gitana*; *Guajiras* (all Gomez compositions).
Personnel: Gomez, guitar.

Rating: ★ ★ ★

Gomez is one of the versatile few guitarists who perform in both the classic and flamenco styles, and he has carved himself a unique place as a result. The present disc sums up his achievements (and limitations) neatly.

The flamenco-derived works composed by Gomez represent him in his most congenial element, and though their modernity in harmony and other strayings from gypsy tradition automatically remove these performances from consideration as true flamenco, there is much imagination in them, as well as clever exploitation of seemingly incompatible styles of playing.

On the other, Gomez tackles standard (and none-too-difficult) pieces from the classic repertoire, but is not very convincing in them. Tempos are immoderately slow, and in general the performances are so careful as to be dull. The sound of the guitar is well captured, but the stereo adds nothing of value. (D.H.)

Blackwood-Haieff

[M] BLACKWOOD *Symphony No. 1* and HAIIEFF *Symphony No. 2*—RCA Victor LM-2352.
Personnel: Boston Symphony Orchestra, conducted by Charles Munch.

Rating: ★ ★ ★ ★

The important matter here is the first symphony of Easley Blackwood, a 27-year-old University of Chicago faculty member. The disc is the first to appear under the American International Music fund's recording guarantee project, and Blackwood's work gets the scheme under way auspiciously.

The composition opens with a bang and ends with what sounds like a whimper. It stands in debt to Brahms, Shostakovich, Mahler, and (in length, at least) Bruckner.

Blackwood is now writing a second symphony, and if it measures up to the first, you would do well to keep his name in mind.

Alexei Haieff's is a serious piece of craftsmanship that adds up to little and could pass as the work of any of a dozen former students of Nadia Boulanger. Munch and his Bostonians perform nobly in both works, and the sound is clear and resonant. (D.H.)

Vladimir Horowitz

[M] BEETHOVEN *Sonatas No. 23 in F Minor, Op. 57 (Appassionata)*, *No. 7 in D Major, Op. 10, No. 3*—RCA Victor LM-2366.
Personnel: Horowitz, piano.

Rating: ★ ★ ★ ★

While in seclusion from the concert stage these last few years, Horowitz evidently has been restudying the art of piano playing. This disc is evidence that he has been trying to rethink his Beethoven as well.

Without plumbing Schnabelian depths, this is a strong interpretation of the *Appassionata* and, as could be expected, an exciting one technically. Horowitz is still Horowitz. There is no pianist around these days who can throw off the final presto with this sort of bravura.

The Sonata No. 7 is less impressive because it is a more introspective work, and Horowitz bears down on it too heavily. However, never in either sonata is meaning thrown overboard for the sake of the display of pianistic power. (D.H.)

JAZZ

Elmer Bernstein

[M] [S] PARIS SWINGS—Capitol T1288: *Valentina*; *Autumn Leaves*; *Paris in the Spring*; *Adieux d'amour*; *Symphony*; *Under Paris Skies*; *Darling, Je Vous Aime Beaucoup*; *I Love Paris*; *April in Paris*; *Souvenir du printemps*; *Lo vie en Rose*; *Pauvre moi, pauvre moi*.
Personnel: Elmer Bernstein, arranger-leader; rest of personnel unlisted.

Rating: ★

Elmer Bernstein is a composer and classical pianist of great talent. In the motion picture field, he has done much to encourage the use of jazz themes and scores in movies by virtue of the drama and excitement of his music for *The Man With the Golden Arm*, which helped broaden the field for use of such music. He is not, however, a jazz writer, and in this trivial collection of French song material he proves it beyond a reasonable doubt.

The group employed is a Dave Pell-type unit with vibes added, consisting of top Hollywood studio men (as they say). The fellows do their best in frequent solos to surmount the ineffectuality of the writing. But even the Duke's and Count's men would have to admit defeat under these circumstances. The album is quite hopelessly cluttered and just doesn't swing. (J.A.T.)

Donald Byrd

[M] BYRD IN HAND—Blue Note 4019: *Witchcraft*; *Here Am I*; *Devil Whip*; *Bronze Dance*; *Clarion Calls*; *The Injuns*.
Personnel: Byrd, trumpet; Charlie Rouse, tenor saxophone; Pepper Adams, baritone saxophone; Walter Davis Jr., piano; Sam Jones, bass; Art Taylor, drums.

Rating: ★ ★ ★ ★ ★

Byrd soars like a flaming falcon on this release. Dipping, spiraling, diving, gracefully gliding, he turns in a memorable performance. He has a keen lyrical ability, which he fuses with a propensity for boiling pyrotechnics. The resulting alloy is one of the most satisfying brassy in modern jazz.

Besides being the outstanding soloist on the date, the young trumpet man contributes three originals, two of them (*Here Am I* and *Devil Whip*) striking in their melodic freshness. The other Byrd tune, *Injuns*, is based on an old tribal dance of the Cherokee nation. While this is not the best of the leader's compositional contributions, it does contain Byrd's most astonishing solo of the album. His solo puts one in mind of Clifford Brown and may be Byrd's tribute to one of his main influences.

If Byrd is the fire of this LP, then Rouse is the brimstone. His rousing tenor boots on each track. The things I find so different about Rouse's work is his choice of notes (Monk's influence?) and his rhythmical conception. He has a way of phrasing that gives the illusion that he is suspended in space, swinging in air, with the time but not of it.

Adam's acidic baritone etches solos marked by hardness and sharp, angular beauty. His rough-as-sandpaper conception is at its most virile on *Here Am I*.

Pianist Davis contributes two Monk-like tunes, *Dance* and *Calls*, as well as interesting solos and good comping. His work, however, is not up to the extremely high standards set by the horns, although it's very good.

The Jones-Taylor team stings and drives

...exuberant,
 furious,
 impassioned,
 thundering.*

JOHN COLTRANE



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Atlantic LP 1311 Monaural \$4.98
 Stereo \$5.98

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Coltrane's playing has more than hard drive. It has the power to pull listeners right out of their seats. "Exuberant, furious, impassioned, thundering"* is the way French critic Gérard Brémont, in *Jazz-Hot*, tried to express the emotional impact of Coltrane's work.

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ATLANTIC RECORDS

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as it did when it was part of the Monk quartet. Jones does a splendid job of integrating his bass with Byrd's trumpet on the opening and closing choruses of *Witchcraft*.

A steaming, swinging, utterly satisfying performance. (D. DeM.)

Miles Davis

WORKIN' WITH THE MILES DAVIS QUINTET—Prestige 7166: *It Never Entered My Mind*; *Four*; *In Your Own Sweet Way*; *The Theme (Take No. 1)*; *Trane's Blues*; *Ahmad's Blues*; *Half Nelson*; *The Theme (Take No. 2)*.

Rating: ★★★★★

Even if it is quite possible that this is the least earth-shattering of the three Miles' LPs from this series of sessions, it still rates ★★★★★ because it is the sort of thing that is going to be owned and played and dug and redug for all time.

Few bands in the history of jazz have had the quality of this group. And not the least indication of its total importance is the individual importance of all its members then and now. Would that somebody

had had the sense and initiative to take King Oliver and his Creole Jazz Band into the studio and leave them alone to cut their book, or that Eckstine's great band had been let go at length. We can be everlastingly grateful to Bob Weinstock of Prestige for these recordings.

By now, everyone is familiar with the pattern and sound of this group. It does not seem sensible to essay any particular analysis here. Just let it go down like this: Red Garland plays particularly well on *Ahmad's Blues* (it's a trio) and Coltrane on *Trane's Blues*. But that's just the way it hits me. Actually, the whole LP is a gas I don't see how anyone can do without it. (R.J.G.)

Duke Ellington

FESTIVAL SESSION—Columbia CL 1400: *Perdido*; *Copout Extension*; *Dual Fuel*; *Idiom '59*; *Things Ain't What They Used To Be*; *Launching Pad*.

Personnel: Johnny Hodges, Harry Carney, Jimmy Hamilton, Russell Procope, Paul Gonzales, saxophones; Clark Terry, Shorty Baker, Ray Nance, Cat Anderson, Andres Ford, Willie Cook, trumpets; Quentin Jackson, Britt Woodman, John Sanders, trombones; Jimmy Woode,

JAZZ RECORD BUYER'S GUIDE

For the benefit of jazz record buyers, *Down Beat* provides a listing of jazz LPs rated four stars or more during the preceding five-issue period. LPs so rated in this issue will be included in the next listing.

★★★★★

Jon Hendricks-George Russell, *New York, N. Y.* (Decca DL 79216)
 Hammond Concerts, *Spirituals to Swing* (Vanguard 8523-4)
 Charlie Mingus, *Mingus Ah Um* (Columbia CS 8171)
 Bernard Peiffer, *Bernard Peiffer* (Laurie LLP 1006)
 Jimmy Rushing, *Rushing Lullabies—Vocal* (Columbia CL 1401)
 Modern Jazz Quartet, *Odds Against Tomorrow* (United Artists UA L 4063)
 Art Pepper, *Art Pepper Plus Eleven* (Contemporary M 3568)
 Horace Silver, *Blowing the Blues Away* (Blue Note 4017)
 Sonny Stitt, *Personal Appearance* (Verve MG V-8324)

★★★★½

Count Basie, *Chairman of the Board* (Roulette R 52032)
 Art Farmer-Benny Golson, *Brass Shout* (United Artists UA S-5047)
 Johnny Griffin, *The Little Giant* (Riverside RLP 12-304)
 Marty Paich, *I Get a Boot out of You* (Warner Bros. WS 1349)
 Ed Summerlin, *Liturgical Jazz* (Ecclesia ER-101)
 Jack Teagarden, *Jack Teagarden at the Roundtable* (Roulette R 25019)

★★★★★

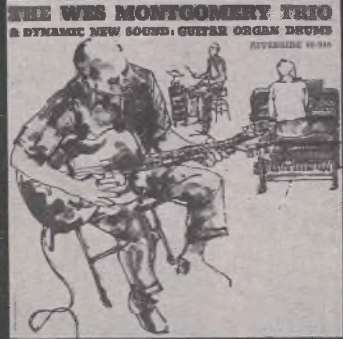
Bob Brookmeyer-Bill Evans, *The Ivory Hunters* (United Artists UA S-6044)
 Eddie Costa, *The House of Blue Lights* (Dot DLP 3206)
 Wilbur DeParis, *That's A Plenty* (Atlantic 1318)
 Mercer Ellington, *Colors in Rhythm* (Coral CRL 57293)
 Benny Golson, *Groovin' with Golson* (New Jazz 8220)
 Bennie Green, *The Swingin'est* (Vee-Jay LP 1005)
 Herbie Mann, *Flautista* (Verve MG V-8336)
 Wes Montgomery, *The Wes Montgomery Trio* (Riverside 12-310)
 James Moody, *James Moody* (Argo 648)
 Gerry Mulligan, *A Profile of Gerry Mulligan* (Mercury MG 20453)
 Ben Webster, *Ben Webster and Associates* (Verve MG V-8318)



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 (RLP 12-310; Stereo 1156)

THINGS ARE REALLY SWINGING AT

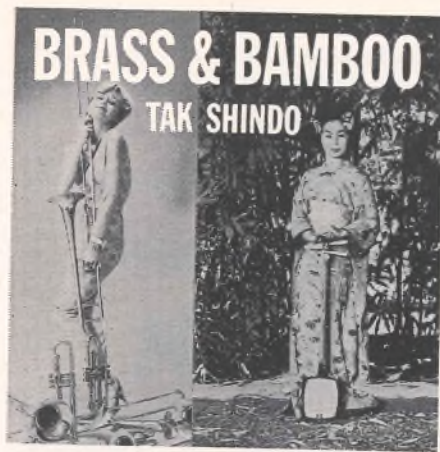


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 (RLP 12-312; Stereo 1158)



JIMMY HEATH:
The Thumper
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Joe Benjamin, bass; Sam Woodyard, Jimmy
Johnson, drums; Duke Ellington, piano.

Rating: ★ ★ ★ ★ ★

What a wonderfully powerful yet subtle instrument is the Ellington band! In this release, it kicks its way through part of the past summer's festival material. The moods range from thundering jubilation through pixyish humor and satire to quiet reflection.

The album contains one work that I believe will be of lasting beauty: *Idiom '59*. The changing moods of this three-part work display and contrast the clarinets of Procope and Hamilton in Parts I and II. The lovely impressionistic third section opens darkly but climaxes with the band strutting behind Terry's humorous fluegelhorn. This compositional strength and diversity is what makes Ellington superior to the *I Got Rhythm* and *Blues* bands.

While more in the way of a novelty, the other long work, *Dual Fuel* has more to offer than just a duel between the two drummers. The brass figures in the beginning and the swinging second section give the piece musical substance. The drum battle is interesting, too. Woodyard builds an expressive solo: simple beginning, complex middle, humorous close. Johnson has a good bit but doesn't come up to his cohort's level. This work also points up how shuffle rhythm and heavy afterbeats—two things that usually spell rock 'n' roll—can be used tactfully and tastefully.

The other outstanding track is *Copout Extension*, a marathon for tenorman Gonzalves. Methinks the *Extension* was too far extended; after more than 20 choruses poor Paul has run out of ideas. He does, however, get some good licks in during his eight minutes before the mike.

I couldn't close this review without a word about Harry Carney. This man is not only the anchor man of the sax section but, at times, as in *Perdido* and *Idiom '59*, drives the section like a taskmaster. Indeed, it seems he swings the whole band from his chair in the front row.

By all means, listen to this. (D.DeM.)

Pee Wee Erwin

DOWN BY THE RIVERSIDE—United Artists UAL 3071: *Walking with the King; Swing Low, Sweet Chariot; When the Saints Go Marching In; Just a Little While to Stay Here; Lead Me On; Down by the Riverside; Marching into Glory Land; Careless Love; Ev'rybody Needs a Helping Hand; Lord, Lord, You Sure Been Good to Me; Give Me the Good Word; Just a Closer Walk with Thee.*

Personnel: Erwin, trumpet; Lou McGarity, trombone; Kenny Davern, clarinet; Dick Hyman, piano, organ; Lee Blair, banjo; Milt Hinton, bass; Osie Johnson, drums.

Rating: ★ ★ ★ ½

This is a spirited collection in more ways than one. Erwin and friends drive the bejabbbers out of these Gospel songs and spirituals right down to the last "amen."

The only tracks that are subdued are the ones Erwin arranged. These sound limp and sterile when compared with the free-wheeling explosiveness of the other

takes. His scores, surprisingly enough, sound more like reworked John Kirby than anything approaching traditionalism.

The many tracks remind of the days of the 10-inch 78, when blowing room was limited, and a guy had to get his message across in half a chorus or so. This has an advantage in that the whole take is tighter, and no one can meander, waiting for inspiration to strike. It has a disadvantage, also, because if things start bubbling, the clock keeps some good blowing out of grooves.

All the men have brief solos, and Davern and Hyman have a couple of comparatively extended bits. Davern is especially adroit in this style; his ability in ensemble work puts me in mind of George Lewis, while his solos take on an Irving Fazola hue. Some of his work is marred, however, by a tendency to play a bit flat.

The Damon and Pythias of New York recording sessions, Johnson and Hinton, again display their virility and versatility. Along with Blair, they swing the horns all the way to gloryland.

All in all, a nice album for Sunday swinging. (D.DeM.)

Ted Heath

BIG BAND BLUES—London LL 3125: *St. Louis Blues; The Memphis Blues; Blues in the Night; Limehouse Blues; Basin Street Blues; Jazz Me Blues; St. James Infirmary; Tin Roof Blues; It's the Bluest Kind of Blues My Baby Sings; Honky Tonk Train Blues; A Blues Serenade; Royal Garden Blues.*

Personnel unidentified but featuring: Keith Christie, trombone; Ronnie Chamberlain, soprano saxophone; Henry Mackenzie, clarinet; Eddie Blair, trumpet; Bob Efford, tenor; Stan Tracy, piano, and Don Lusher, trombone.

Rating: ★ ★

As far as I am concerned this LP gets ★★ because the musicians are all competent and the sound is great. But there is nothin' else shakin' at ALL.

We all know how you coast down the dial, hit the middle of one of Heath's numbers, and wonder for a second who it is. But only for a second. Even Ray Anthony can get a better jazz sound. It just isn't there on this LP—or for that matter on any other Heath LP I can think of. Whatever qualities of real jazz are possessed by Britain's younger jazzmen, whenever they get in Heath's kit they are smothered. Yet, the solos, arrangements and section work are all IBM slick and functional. But, frankly, who cares? (R.J.G.)

Booker Little

BOOKER LITTLE 4 AND MAX ROACH—United Artists UAL 4034: *Milestones; Sweet and Lovely; Rounders Mood; Dungeon Waltz; Jewel's Tempo; Moonlight Becomes You.*

Personnel: Little, trumpet; George Coleman, tenor saxophone; Tommy Flanagan, piano; Arthur Davis, bass; Max Roach, drums.

Rating: ★ ★ ★

Jazz may have its Rafael Mendez in the person of young (22) Booker Little. Probably no other trumpet man on the jazz scene today has the facility, the fingers, or the lip of this wonder. Unfortunately at this early stage of his development, he lacks those qualities of restraint and linearism we've come to

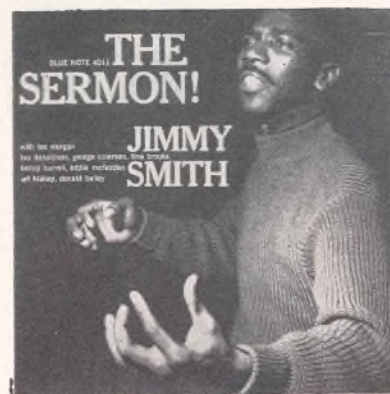
The BIG sounds are on Blue Note



THE THREE SOUNDS BLP 4020
Good Deal



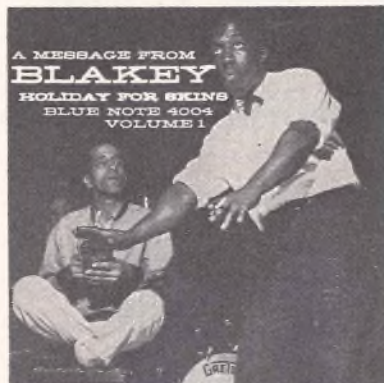
HORACE SILVER BLP 4017*
Blowin' The Blues Away



JIMMY SMITH BLP 4011
The Sermon



LOU DONALDSON BLP 4012
With The Three Sounds



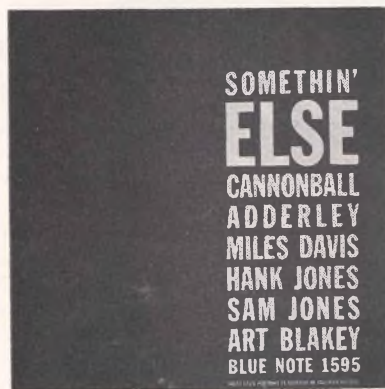
ART BLAKEY BLP 4004/4005
Holiday For Skins



DIZZY REECE BLP 4023
Star Bright



DONALD BYRD BLP 4019
Byrd In Hand



CANNONBALL ADDERLEY BLP 1595*
with Miles Davis
(courtesy of Columbia Records)



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associate with the mature artist. As he matures perhaps his heart will overcome his intellect, but as matters appear on this LP, his mind now holds sway over his emotions.

Little's phrases take on roller-coaster dimensions as they complexly go up and complexly go down the chord changes. Bear in mind, however, that his execution and intonation are almost perfect. This portends well for the future, for before complete emotional expression must come complete control of the instrument.

Roach is extremely busy throughout the album; at times his backing becomes so distracting that one wonders if he is soloing or comping. For all that, he turns in some excellent solo work (with bass accompaniment) on *Milestones* and *Tempo*.

Coleman, Flanagan, and Davis play secondary roles to Little and Roach, and their solo contributions are generally undistinguished. Flanagan does, nonetheless, get off some interesting flashes on *Tempo* and *Moonlight*.

One of the gassiest things in this package is Jon Hendricks' set of liner notes in his swinging rhyme. (D. DeM.)

Sonny Rollins-Teddy Edwards

SONNY ROLLINS AT MUSIC INN; TEDDY EDWARDS AT FALCON'S LAIR WITH JOE CASTRO—Metrojazz E1011: *Doxy*; *Limehouse Blues*; *I'll Follow My Secret Heart*; *You Are Too Beautiful*; *Billie's Bounce*; *A Foggy Day*.

Personnel: Rollins or Edwards, tenor saxophone; John Lewis or Castro, piano; Percy Heath or LeRoy Vinnegar, bass; Connie Kay or Billy Higgins, drums.

Rating: ★ ★ ½

Recordings of "live" sessions on both coasts make up this tenor-with-rhythm album.

Rollins played a 1958 concert at Music Inn in Lenox, Mass., in which he was accompanied by three of the MJQ. He sounds disinterested at times in his own *Doxy* but has periods of hard-driving brilliance in *Limehouse*; at other places in the latter, he just seems to be marking time.

The most fully realized track is *Secret Heart*, on which Lewis drops out, leaving Rollins to play in the format most common to him in the last two years.

The rhythm section is underrecorded; Lewis sounds miles away in his *Doxy* solo, and Kay shows no inclination to say anything during his "fours" on *Heart*.

To compare this with Rollins fare of the recent past: there is nothing like the power of his unaccompanied *Body and Soul* (his first Metrojazz album) or the stop-time choruses on *I Know That You Know* with Dizzy Gillespie (Verve). The audience is very enthusiastic, however.

The session at Falcon's Lair (Doris Duke's home in Beverly Hills) sounds more like a last blowing rehearsal, prior to opening at a club, than playing for kicks in front of an audience. Castro seems to have improved over his first Atlantic outing of a few years ago, but he is still self-conscious and an employer of some corny licks dedicated to engender a real "jazz" feeling.

Edwards, although swinging, is pretty

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shallow. He doesn't do any stretching out on the changes, and a pedestrian performance results, one that could be the work of a dozen faceless tenor men. I'm sure he can play with more inspiration than this. Crediting Edwards with paving the way "more than any other saxophonist" for the style that Rollins now employs seems hyperbolic.

The best thing from *Falcon's Lair* is the duo of Vinnegar and Higgins, but these two tracks bring down the over-all rating of the album. (I.G.)

Art Tatum

THE GREATEST PIANO OF THEM ALL—Verve MG V-8323: *Deep Purple; Somebody Loves Me; I Didn't Know What Time It Was; What's New; You're Blase; You're Mine, You; That Old Feeling; Heat Wave; She's Funny That Way.*

Personnel: Art Tatum, piano.

Rating: ★★★★★

What is there left to say about this colossus of modern piano that has not been said many times before? Suffice it, then, to state that in this set Tatum is unencumbered by a rhythm section (pianist-arranger Lou Pagoni, who once lived with Tatum, avers the master abhorred rhythm sections) and is free to play as his fancy dictates.

The album is a ballad set, in the main, with Tatum once in a while changing pace and striding in *She's Funny* and a couple of other tunes.

Otherwise, the album offers example after example of dazzling performance by the late genius—the brilliant runs, the rich melodic interpretation of a song, the constantly shifting harmonic base for his improvisation.

All lovers of piano—not just jazz piano—should add this set to their collections.

(J.A.T.)

OLD WINE NEW BOTTLES

Django Reinhardt

THE BEST OF DJANGO REINHARDT—Capitol TBO 10226 (2 LPs): *Exactly Like You; Solitude; Ain't Misbehavin'; Runnin' Wild; Body and Soul; Hot Lips; When Day Is Done; Rose Room; Liebestraum No. 3; Miss Annabelle Lee; Tears; Mystery Pacific; Swing Guitars; Big Boy Blues; Montmartre; Solid Old Man; Finesse; I Know That You Know; Low Cotton; Swinging with Django; Paramount Stomp; Japanese Sandman; Minor Swing; Bolero.*

Personnel: Quintet of the Hot Club of France (Reinhardt, Pierre Ferret, Marcel Bianchi, guitars; Stephane Grappelly, violin; Louis Vola, bass, on sides 1 and 2; track 1, side 3: Reinhardt, guitar; Jack Platt, leader; Herb Bass, Jerry Stephan, Robin Gould, Lonnie Wilfong, trumpets; Bill Decker, Don Gardner, Helton Heath, John Kirkpatrick, trombones; Jim Hayes, Joe Moser, Bernie Cavaliere, Bill Zickafoose, Ken Lowther, saxes; Larry Mann, piano; Bob Decker, bass; Bill Bethel, drums. Track 2, side 3: Reinhardt, guitar; Bill Coleman, trumpet; Frank (Big Boy) Goudie, tenor and clarinet; Christian Wagner, clarinet; Emil Stern, piano; Lucien Simoens, bass; Jerry Mengo, drums. Tracks 3, 4, 5 and 6, side three; track 1, side 4: Reinhardt, guitar; Rex Stewart, cornet; Barney Bigard, clarinet; Billy Taylor, bass. Tracks 2 and 3, side 4: Reinhardt, guitar; Stephane Grappelly, Michel Warlop, violins; Joseph Reinhardt, Eugene Veas, guitars; Louis Vola, bass. Track 4, side 4: Reinhardt, guitar; Bill Coleman, trumpet; Dicky Wells, trombone; Dick Fullbright, bass; Bill Beason, drums. Track 5, side 4: Reinhardt, Joseph Reinhardt, Eugene Veas, guitars; Stephane Grappelly, violin; Louis Vola, bass. Track 6, side 4: Reinhardt, guitar; Phillipe Brun, Andre Cornille, Gus Deloof, trumpets; Guy Paquinet, Josse Breyere, trombones; Stephane Grappelly, Michel

Warlop, Bartel de Swetshin, violins; Cizeron, flute; Joseph Reinhardt, Eugene Veas, guitars; Louis Vola, bass.

Rating: ★★★★★

This collection of sides by the incredible Belgian Gypsy guitarist and his companions of the Quintet of the Hot Club of France, plus other ensembles and American jazzmen, is most valuable both as jazz history and as evidence of Reinhardt's genius.

All but *Swing Guitars* (1945) date from the late 1930s and present Django in various contexts, as the personnel listing shows. On the quintet sides, moreover, violinist Grappelly shares about equal solo time with the guitarist, serving to remind one that his fervid fiddling was as big an attraction as Django's playing during the group's heyday. Grappelly's playing differs considerably from that of such American jazz fiddlers as Eddie South, Stuff Smith, and Joe Venuti in that it embodies much more purity of tone. Grappelly was not a "dirty" player, to use the term of the era.

The best jazz sides in the collection are to be found on the second LP, in those tracks which feature Reinhardt with trumpeter Coleman, cornetist Stewart, and clarinetist Bigard. *Big Boy Blues*, *Solid Old Man*, and *Finesse* are particularly noteworthy in that they contain soulful blues playing by the Americans, and show Reinhardt's marvelously relaxed conception and the ease with which he fell in with the American spirit of jazz. Stewart has a real gas of a solo on *I Know That You Know* and the take rises to a high pitch of excitement before the close.

Bolero is a concert work by Django, a minor mood piece, exotic and rife with mystery, on which the guitarist plays with heavy Spanish accent.

A natural must for guitarists, this excellent set belongs in every well-rounded record collection. (J.A.T.)

VOCAL

Nat Cole

EVERY TIME I FEEL THE SPIRIT—Capitol SW 1249: *Every Time I Feel the Spirit; I Want to Be Ready; Sweet Hour of Prayer; Ain't Gonna Study War No More; I Found the Answer; Standin' in the Need of Prayer; Oh, Mary, Don't You Weep; Go Down, Moses; Nobody Knows the Trouble I've Seen; In the Sweet By and By; I Couldn't Hear Nobody Pray; Sweet Away.*

Personnel: Cole, vocals, with the choir of the First Church of Deliverance, conducted by Gordon Jenkins. Organ, guitar, bass, and drums unidentified.

Rating: ★★

Cole's husky voice seems out of place in a religious context. Although he conveys the proper reverence that this music must have, he doesn't bring the emotional spontaneity or fervor it calls for.

The choir is a good one, well trained and well rehearsed. The instrumental accompaniment is studied but rarely swings or adds much to the performance.

Cole is most effective on the slow spirituals, such as *Moses; Trouble; Steal*, and *Sweet Hour*, but even on these he tends to be a bit sticky. He croons more than he spiritedly emotes.

The aura of commercialism surrounding this LP is at times stifling. This is in no way a reflection on Cole's sincerity



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but merely summarizes my impression of the album. (D.DeM.)

Jeri Southern

JERI SOUTHERN AT THE CRESCENDO
 —Capitol ST 1278: *I Thought of You Last Night; I Get a Kick out of You; Dancing on the Ceiling; Blame It on My Youth; Remind Me; You Better Go Now; I'm Just a Woman; Something I Dreamed Last Night; Nice Work If You Can Get It; When I Fall in Love.*

Personnel: Miss Southern, vocals, piano; Frank Capp, drums; John Kitzmiller, bass; Dick Hazard, piano; Edgar Lustgarten, cello.

Rating: ★★ ★

Ah, Romance! Ah, Sentiment! How you rear your swingin' heads when Miss Southern sings. Her warm, breathy, throaty voice embraces the listener as well as the lyrics of these highly romantic tunes.

Unfortunately Miss Southern's bedroom delivery falters in pitch from time to time when she seems to force certain words such as "place" in the verse of *Dancing on the Ceiling*; but generally she is quite satisfying in this intimate collection.

She reminds me somewhat of Stella Brooks in her bluesy version of *Woman*. Miss Southern's handling of material in this vein fails, however, to achieve a real blues feeling mainly because she seems to be incapable of freeing herself from a viddy, viddy sophisticated approach.

The tasty background of the full group tracks are the work of pianist Hazard.

This album is just the thing for those blustery winter nights before the fire, when you and your love are alone in the world. Recommended for lovers and hopeless romantics. (D.DeM.)

Sascha Burland-Don Elliott

THE NUTTY SQUIRRELS — Hanover
 HM 8014: *Uh! Oh! Part 1; Uh! Oh! Part 2; Ding Dong; Something Like That; Jumping Bean; Nutty; Uh-Huh; Salt Peanuts; Eager Beaver; Bang!; Nutcracker; Zowiee.*

Personnel: Burland, Elliott, voices; Al Caiola, Don Arnone, guitars; Jack Six, bass; Ronnie Bedford, drums.

Rating: ★ ★ ★

Very clever indeed! We all know that *Uh! Oh! Part 2* made the hit charts, and to hear it a few times was a kick. But who can listen to the high-pitched voices for an entire LP? Maybe another squirrel, but not a cat.

The fact is that Burland (Mr. Hip Jingle in the television ad jungle) and Elliott (Mr. Miscellaneous Instrument) swing and scat extremely well. Their purpose is obviously not to affect the shape of jazz to come, but judging this even as novelty-with-musical-integrity, the teeny-tiny voices become irritating after several turns. I finally played the album at 16 rpm. It distorted the backing, but brought Elliott and Burland a lot closer to me.

Nutty, by the way, is Thelonious Monk's; *Salt Peanuts*, the Gillespie-Kenny Clarke bop opus of 1945; *Eager Beaver*, the old Kenton number. Those are the chestnuts; the remaining acorns are by the Squirrels. If you want to have some fun for a while, then get this. However, don't expect the tree to yield nourishment for too long. (I.G.)

NEW JAZZ RELEASES

The following is a list of last-minute jazz releases intended to help readers maintain closer contact with the flow of new jazz on records. Reviews will appear in future issues of *Down Beat*.

Ray Anthony and His Orchestra, *Like Wild!* (Capitol T-1304, ST-1304)

Georgie Auld, *Manhattan with Strings* (United Artists UAL 3068, UAS 6068)

Betty Bennett, with the Andre Previn Trio, *I Love to Sing* (United Artists UAL 3070, UAS 6070)

Donald Byrd and Gigi Gryce, *Jazz Lab* (Jazzland JLP 1)

June Christy, *Ballads for Night People* (Capitol T-1308, ST-1308)

The Confederate Colonials, *Confederate Colonials of Jazz Tour the South* (Golden Crest CR 3063)

Maxwell Davis Orchestra, *Exciting Sounds of the Name Bands, Volume 2* (Crown and CST 173)

Kings of Dixieland, *Kings of Dixieland, Volume 3* (Crown and CST 172)

Kenny Dorham and Frank Foster, *The Swingers* (Jazzland JLP 3)

Ray Ellis and His Orchestra, *The Best of Peter Gunn* (M-G-M E 3813)

John Evans and Reinhold Svensson, *Mainstream Jazz Piano* (Omega and OSL 49)

Slide Hampton, *The Slide Hampton Orchestra* (Strand SL 1006, SLS 1006)

Al Hirt, *Swingin' Dixie, Volume 3* (Audio Fidelity AFLP 1926, AFSD 5926)

Fred Katz, *Fred Katz and His Jammers* (Decca DL 9217, 79217)

Stan Kenton Orchestra, *Viva Kenton!* (Capitol W 1305, SW 1305)

George Lewis, *A New Orleans Dixieland Spectacular* (Omega OM 1053)

Wingy Manone, *Wingy Manone* (Imperial LP 9093)

Carmen McRae, *Something to Swing About* (Kapp and KS 3053)

Leon Merian Jazz Quartet, *Fiorello!* (Seeco CELP 459)

Dave Pell, *The Big Small Bands* (Capitol T 1309, ST 1309)

Andre Previn Trio, *King Size* (Contemporary M 3570)

Max Roach, *Award-Winning Drummer* (Time T 7003)

Zoot Sims, *Zoot Sims* (Jazzland JLP 2)

Dakota Staton, *More Than the Most* (Capitol T 1325, ST 1325)

Sir Charles Thompson, *Sir Charles Thompson and the Swing Organ* (Columbia CL 1364, CS 8205)

Teddy Tyle Quintet, *Moon Shot* (Golden Crest CR 3060)

T-Bone Walker, *T-Bone Walker's Blues* (Imperial LP 9098)

Ben Webster and various artists, *One World of Jazz* (Columbia WL 162, WS 314)

Art Farmer

By Leonard Feather

For the last several years, Art Farmer's has been one of the most consistently lyrical and persuasive trumpet voices in modern jazz. During the early stages of his career, he was, as he claims Dizzy Gillespie has been, taken for granted, or else was forced to work under conditions that offered little adequate exposure for his talent. (Membership in the band of one rock and roll-prone vibesman for whom Art worked was, as one ex-sideman remarked to me a while back, "the nearest thing to being buried alive.")

The Farmer fortunes in the last year or two have taken a decided turn for the better. After spending a year with the Gerry Mulligan Quartet and working with him in the forthcoming film *The Subterraneans*, he returned east to organize, with Benny Golson, a hard-swinging sextet of which more will certainly be heard when its first LP is released.

This was Farmer's first *Blindfold Test*. Though he speaks very softly, he carries a big verbal stick and was not afraid to wield it in this very revealing interview. He was given no information about the records played; his comments were tape-recorded.

THE BLINDFOLD TEST



"You can't fly around forever!"

The Records

1. Booker Little. *Milestones* (United Artists) Little, trumpet; Max Roach, drums; George Coleman, tenor saxophone.

That sounds like it might be one of Max Roach's groups to me. But I would say that the recording is very poor. I couldn't hear any bass at all. Sounded too hi-fi. It was really a drag to hear because the recording was so bad. You couldn't hear hardly anything but drums.

The tune is one I first heard . . . it's called *Milestones*, and I think that Miles' record had much more beauty to it. This had a great deal of anxiety to it. Give it three stars for the effort. The tenor solo sounded good. The trumpet solo sounded very ambitious, you know, and lots of energy was put into it, but it didn't really knock me out.

2. Newport Youth Band. *She's Funny That Way* (Coral). Alan Rubin, trumpet; Marshall Brown, arranger.

The arrangement sounds like a stock arrangement. I mean it's got that sound to it. I don't have any idea of who that was at all. The trumpet solo was well played technically . . . as far as the technique and the range and all that.

I would have liked to have heard more of the mood of the song. I guess it's all right for those who like that sort of approach. Big band, featuring the trumpet player. Who was it? I'll give it a couple of stars.

3. Ornette Coleman. *Endless* (from *Tomorrow Is the Question*, Contemporary). Coleman, composer, alto saxophone; Don Cherry, trumpet; Shelly Manne, drums; Red Mitchell, bass.

That sounds like Ornette Coleman. Right? The tune was nice. It has a nice spirit to it, but they lose me on the solos. Seems to be a considerable amount of stepping on toes.

The drummer jumps in there with some bombs and rolls and things, and then sometimes the bass player seems to be doing one thing, as far as the chord is concerned, and the horn is doing something that doesn't have anything to do with it. The bass player and drummer were swinging on the record, as far as I can see, timewise.

I would like to hear Ornette's things played more conventional, which might happen some day with someone else. The trumpet . . . I guess Don Cherry's the only trumpet player who's worked with him, with this group, so I would guess and say it was him. But down at the Five Spot he sounded more into the style . . . That might be an earlier record. I heard Don a couple of years ago and he was sounding more conventional, before he got involved with Coleman. This must be in the midst of the changeover.

I think this trend represents something as far as freedom is concerned and getting rid of a bit of smugness on the part of lots of imitators, you know. This style of playing is very extreme, but it does show that there is more freedom to be taken advantage of than is as a rule. I think that in time to come there will be *more* freedom to be taken advantage of, but it will be used more musically.

I like Ornette's approach to writing. I wish that I could see more of a link between the writing and the solos. It's like a building without any foundation, and something's got to keep it up in the air. You just can't fly around for ever; even an atom-powered submarine has to go back to home base sometime. If you had an airplane that could fly around the world 3,000 times, it would

still have to land sometime. You've got to know where home is . . . you've got to acknowledge that somewhere. Three stars.

4. *Something New, Something Blue*. East Hampton Blues (Columbia). Teddy Charles, vibes; Donald Byrd, trumpet; Bill Russo, composer.

That sounded adventurous, and it had vibes on it so it must be Teddy Charles, one of my from-time-to-time associates in that type of thing.

Sometimes those things are more fun to play than to listen to. However, I liked the slow part. It was fine as far as form was concerned. You couldn't find any faults with it. I couldn't. I didn't get too much feeling from it, you know . . . It was well phrased. Technically, it didn't lose the tempo or didn't speed up or anything like that.

The trumpet player, on his breaks, didn't get hung up, which is a nice thing. It was all right, but it just didn't get under my skin. I'd give it a couple of stars.

5. Humphrey Lyttleton. *Take the "A" Train* (from *Humph Dedicates*, London) Lyttleton, trumpet; Tony Coe, alto saxophone; Brian Brocklehurst, bass; Mo Miller, arranger.

Well, I *really* didn't like that. In fact it would be better for me not to say anything about that at all. Who was that? The alto saxophone player sounded a little bit like Johnny Hodges . . . a very little bit like him. The bass player is very fleet-fingered on his solo there. That's about all the good things I can say about it.

The trumpet didn't sound bad, you know, didn't sound as horrible as the thing as a whole did. The arrangement . . . I couldn't stand it. I don't even want to go into the stars on this. I

(Continued Next Page)



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More Things To Come—Stan Getz is featured in an exclusive cover story in the April 14 *Down Beat*, on sale March 31. The following issue, April 28, on sale April 14, is *Down Beat's* seventh annual Dance Band Directory, with Stan Kenton as cover subject.

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BLINDFOLD (Continued)

would say it sounds like a prison band, and they should be *kept* in prison as long as they play like that. The arranger should be taken out and given some lessons . . . from the warden.

6. Dizzy Gillespie. *There Is No Greater Love* (from *Have Trumpet, Will Excite*, Verve). Gillespie, trumpet.

That was Dizzy, one of the most taken-for-granted trumpet players and musicians I've known. He shines like the Milky Way on a real clear night out in the country where there's no city lights to distract. I can think of a million of the large Hollywood words to put in back of his name any time I think about it . . . really a giant.

He does all these scale things and what could be called weird notes, but it's natural, and it makes sense. I love it. And he is what they call lyrical, too . . . tells a story. No matter how far out he goes, constructing his melody line, it still has a beauty to it. I would give anything Dizzy does five stars.

7. Mercer Ellington. *Blue Serge* (from *Colors in Rhythm*, Coral). Harry Carney, baritone saxophone; Jimmy Jones, piano; Ellington, composer; Billy Strayhorn, arranger.

It sounds like a Duke thing or else from that family. That sounded like Carney on baritone, and I would make a guess and say it was Strayhorn on piano and it might be his writing, which can be difficult to tell from Duke's.

I guess if you work in the band for a while, you can tell it, but it's hard for me to tell. The arrangement and the song and the mood of it was just making me think that if you had to compare what everyone else does with what Duke does, it would be very bad for the rest of us.

I liked it. It makes me think of Duke, but I know it wasn't Duke playing the piano; Duke's piano playing has got a little bit more force to it. I would give that one four stars.



PERSPECTIVES

by Ralph J. Gleason

By now, I suppose, everyone in the jazz world has heard of Dave Brubeck's laudatory action in refusing to alter his group to conform to the racial prejudices of the South.

In so doing, Brubeck tossed away a \$40,000 tour which had a multitude of advantages, aside from the large sum of money. It was, in general, arranged so that the travelling horror was kept to a minimum. All in all, the advantages (which were pointed out to him, I am sure) were great except for one thing: in order to do it, he had to change bass players.

The response to Brubeck's action—and any such action these days makes one at least temporarily a lonely man—was not immediate. The wire services carried the story (after it was broken in the *San Francisco Chronicle*) and it took a while for the feedback to begin. However, the mail and phone calls and general reception must really have made Dave feel good.

It is surprising how people in all parts of the country testified to their respect for his action. Nothing carries as much weight in our culture as a gesture which costs one money.

A woman in Florida even wanted a full list of the schools involved, so that she could be sure not to send her daughter to any one of them.

However, one of the really frustrating things about dealing with the major organs of mass communication is their incredible squareness.

It is just a fact of life, apparently, that regardless of the actual national fame of someone like Brubeck, regardless of the reality of such a tragic situation as the stricture against an integrated group in various areas of the South, the news services are unable to cope with such a story.

The Associated Press, for instance (and the infuriating part is that theirs was the only report the New York

Times carried) blew the story completely. The AP quoted someone at Georgia Tech as saying that the appearance had been cancelled "after the musician (Brubeck) had notified a Tech fraternity he would not appear . . . without a newly hired Negro bandmember." The story went on, "Mr. Brubeck originally agreed to bring an all-white band."

Variety, the bible of show business, quoted the same student source as saying Brubeck had "signed up a Negro bassist, Eugene Wright" and "wanted to know how we felt about it. Since it was in direct disagreement with the contract we had signed, we voted to cancel the appearance."

Apparently no one on the *Times* copy desk or in the AP was aware that, far from being a "new member", Eugene Wright (and before him Joe Benjamin) had been with Brubeck continuously for the past couple of years. But in the original Brubeck story (as written in the *San Francisco Chronicle*

and picked up by the AP) it was clearly stated by Dave that everyone in jazz knew his group was interracial and that a picture of all had been printed on one of their recent Columbia albums.

I'm not really bugged at the AP. They were just sloppy. I am, though, outraged by both *Variety* and the *New York Times*. Both of them should and could know better.

However, the damage they did was picayune in comparison to the good that Brubeck's action accomplished. Dave is in a financial position to be strong on issues like this (though he is not rich, and, like anyone else, is still making payments on his house). More jazz musicians—leaders of small groups and big bands included—should have the courage of their convictions and take a stand on this most sickening situation. My hat, if I wore one, would be off to Dave Brubeck right now. He's done a great thing for all of us and we—members of all races—owe him a debt of gratitude. [RS]

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Caught in the Act

DUKES OF DIXIELAND
The Cloister, Hollywood

Personnel: Frank Assunto, trumpet; Fred Assunto, trombone; Papa Jac Assunto, banjo and trombone; Jerry Fuller, clarinet; Rich Matteson, helicon (tuba); Stan Mendelson, piano; Mo Mahoney, drums.

"Cry havoc and loose the dogs of war," might well be the battlecry of this calculatedly vociferous septet dedicated to the proposition that all entertainment is based on equal portions of unrestrained volume and let-'er-rip antics.

In a riotous set of what can only be described as theatrical "Dixieland" cutting-up, the Dukes once again proved their immense and immediate popularity with square audiences that find unity in cubism from Nova Scotia to Calexico. The world of entertainment in America today is wide indeed and makes room (or should, at least) for acts of every musical persuasion.

Needless to say, the Dukes are a highly persuasive group. Their repertoire ranges from a hurly-burly version of *Mack the Knife*, through a vehicle tailored for the venerable Papa Jac and his banjo, to the New Orleans funeral bit, *Closer Walk with Thee* and its rapid sequel, *Oh, Didn't He Ramble*. What could be a more natural followup than the (ugh) perennial chestnut, *When the Saints Go Marchin' In*, with a *vo-de-o-doh* parade through the house?

For all the absurdities and hamming by trombonist Fred Assunto, there are moments of merit and musical interest in this group. Frank A. blows clean and simple trumpet more in the tradition of Pete Kelly than Muggsy Spanier; Matteson reveals himself to be a most facile and stirring exponent of that instrument of dubious ancestry, the helicon; clarinetist Fuller makes the most jazz sense of all with his brief but liquid-toned solos.

If you're a "serious" jazz fan, steeped in the art and artists, then this band definitely is not for you.

Take it or leave it, the Dukes are here to stay. And as long as there's an audience to rip and roar to their vaudeville hoopla, they're going to do very well indeed, thank you.

—John Tynan



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Shakespearean festival this coming July do not include jazz . . . **Dave Brubeck's** quartet played the Regent Theater in Adelaide, South Australia, last month as a part of the Adelaide Festival of Arts . . . It has been mentioned in several publications that **Cozy Cole** and **Dizzy Gillespie** would play the Tokyo jazz festival this winter. Neither Cole nor his booking agents have heard anything about it.

Singer **Brook Benton** had quite a jazz band rehearsing with him for his appearance on the Perry Como TV show. It included **Emmett Berry** (who owns a record store in Harlem) and **Taft Jordan**, trumpets; **Dickie Wells**, trombone; **Rudy Powell** and **George Dorsey**, alto saxophones; **George Kelly**, tenor saxophone; **Haywood Henry**, baritone; **Bill Pemberton**, bass; and **Bobby Donaldson**, drums. The singer's arranger-pianist-accompanist, **Louis De Jesus**, worked up the numbers Benton sang on the show.

Miriam Makeba, the young Xosa tribeswoman from a reservation outside Johannesburg, South Africa, has been making \$750 a week singing at the Village Vanguard and the Blue Angel, but still has a yearning to go home . . .

Oscar Pettiford, whose son's name is Cello, recently had twin daughters in Paris. He planned to name them Cellina and Celeste. Bassist Pettiford is planning to open his own club this spring in the French capital. An autobiography of **Sidney Bechet** is scheduled to be published in England next month. It will be called *Treat It Gentle* and will include a complete Bechet discography by **Dave Mylne**. Another new book on Bechet, written by **Raymond Moulay**, called *Sidney Bechet — Our Friend*, has been published in Paris by La Table Ronde . . .

The American Federation of Musicians has been urging TV sponsors to insist on using American musicians on TV. Many sponsors use foreign-recorded music on their shows. So far, none of the major sponsors contacted by the union has even answered the letter . . .

The *Army Times* picked **Pete Kelly's Blues** as the "Worst Crime Show of 1959" and said the current *Johnny Staccato* series is in line for the 1960 award . . . **Chico Hamilton's** brother **Bernie** has an acting part in the movie *Reach for Tomorrow*, which features **Ella Fitzgerald**. It is the screen version of Willard Motley's *Let No Man Write My Epitaph*.

Fernando Arbello, trombonist formerly with **Claude Hopkins** and **McKinney's Cotton Pickers**, is now with

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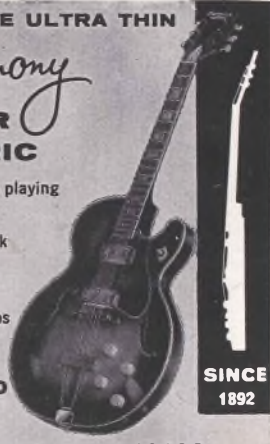
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Machito's Afro-Cuban band . . . Except for leader **Ray McKinley**, none of the musicians in the Glenn Miller orchestra knew the late bandleader. All are too young.

IN PERSON

- Basin Street East—**BILLY ECKSTINE**, March 17-31.
- Birdland—**COUNT BASIE** band until March 23.
- Central Plaza—**TONY PARENTI**, **CONRAD JANIS**, **PANAMA FRANCIS**, and others in Friday and Saturday night jam sessions.
- Condon's—**BUCK CLAYTON** with **EDDIE CONDON'S** Band, indefinitely.
- Five Spot—**JOHN COLTRANE** and **MAL WALDRON** Trio, until March 22.
- Hickory House—**MITCHELL-RUFF** Duo, indefinitely.
- Jazz Gallery—**HORACE SILVER** Quintet, March 8-22.
- Jilly's—**THE BERNIE NIEROW** Duo, indefinitely.
- Metropole—**RED ALLEN'S** All-Stars and **SOL YAGED** Quartet, indefinitely.
- Nick's—**BILLY MAXTED'S** band, indefinitely.
- Prelude—**RED GARLAND** Trio, indefinitely.
- Roseland Dance City—**CHUCK CABOT** Orchestra, until April 1.
- Roundtable (Downstairs)—**GEORGE BRUNIS** Dixieland Band and **CY COLEMAN** Quartet, until March 28. King Arthur Room—**JIMMY RUSHING**, indefinitely.
- Ryan's—**WILBUR DE PARIS** band, indefinitely.
- Showplace—**CHARLIE MINGUS** Quintet, indefinitely.
- Toast—**CRYSTAL JOY**, indefinitely.
- Village Gate—Monday night jam sessions.
- Village Vanguard—**NINA SIMONE**, March 15-April 12.

BOSTON

Lambert-Hendricks-Ross played their third date in less than a year to devoted crowds at **George Wein's** Storyville. They also did a half hour live TV appearance for **John McLellan's Jazz Scene** on Channel 5. Storyville followed the group with **Thelonious Monk**; then for one week, **Max Roach**. Jan. 25 offered the new **Ray Bryant** trio—Ray, his brother, Tom, on bass, and **Gus Johnson** on drums. Bryant, currently enjoying a hit single record in his two-part **Little Susie**, was presented to local disc jockeys at a cocktail party for his opening. Columbia a&r man **John Hammond** came in from New York for the affair . . . **Andy** and the **Bey Sisters**, unique singing group whom Wein heard in France, created a big impression at Storyville. . . .

Varty Haroutouian still masterminds the nightly activities at the Jazz Workshop in the Stables. There's something different almost every evening. Monday finds trombonist **Gene Distasio's** quartet with **John Neves**, bass; **Jimmy Zitano**, drums and **Ray Santisi** on piano. Varty heads up the experimental octet on Wednesday. This group includes **Dick Johnson**, lead alto; **Herb Pomeroy**, trumpet; **Santisi**, piano; **Dick Wright**, bass trumpet; **Tony Teixeira**, bass; **Zitano**, drums, and **Varty**, tenor. This group, just six months old, is drawing interesting comment. Tuesday and

Thursday offer the **Herb Pomeroy** big band and Friday, Saturday, and Sunday, **Varty**, **Herb** and the regular rhythm section.

Pianist **Al Vega** took his trio back to the Tender Trap room at the Reef in Revere. There, between sets, the jukebox belongs entirely to Sinatra discs . . . Jazz Village at the Buckminster Hotel has closed. The Dixieland group there had leader-clarinetist **Mel Dorfman** and trumpeter **Dick Whetmore**, who recently worked at the Jewel room in the Hotel Bostonian, where a new revue, *Devils' Food*, is trying its wings.

Pianist **Dizzy Sal** and **Rollins Griffith** have been dividing the intermission chores at Storyville since **Gerry Reiter** left to take over the **Herm Chittison** piano work in the Red Garter room of the Lenox Hotel . . . Former Ellington drummer **Sam Woodyard** was feted with a cocktail party at the Business and Professional Men's club on his recent return there with a new quartet.

The Cellar Dwellers, a happy Dixie group, are still holding down the Thursday night spot at **Elsie's** on Wollaston Beach just south of the city . . . Veteran trumpeter **Mayo Duka** and clarinetist-tenor saxophonist **Stan Monteiro** have been there so long, count was lost eons ago. **Louis Armstrong** still sends his secret lip-salve to **Duka** from time to time.

Dinner hour at the Cafe Rouge of the Statler-Hilton has the subdued vibes of **Lou Magnano** and the clarinet of **Jay White** . . . The **Glen Miller** band, headed by **Ray McKinley**, came into the Varsity Dance club at the Sherry Biltmore for a one-nighter in February. Weekends the **Guy Ormandy** band is on stand for dancers . . . Baritone saxophonist **Dom Turkowski** brought his group to play at a recent meeting of the Massachusetts Jazz society. President **Joe Ryner** has stepped up activities to the point where more than 50 persons attend each meeting. A rather astonishing tape was sent to the society by five inmates of the Iowa State Penitentiary who had read about the club in an earlier issue of *Down Beat*. The inmates are about to be released and would like work . . .

Father **Norman O'Connor** signed by classical music station WCRB AM-FM to do a show each Thursday from 11 p.m. to 1 a.m. . . . FM listeners are pleased to get their kicks from **Pete Gemma's** WLOV based in Rhode Island . . . Boston University's educational station, WBUR-FM, has one of the youngest deejays. Just 21, **Stephanie Saltman** offers listeners a different local jazz group live every Saturday afternoon.

Erroll Garner's recent concert at Symphony Hall was sold out far in advance—par for the **Garner** course. *Jazz on a Summer's Day*, full length movie of

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the Newport Jazz Festival, premiered at Beacon Hill theater Feb. 11. Advance screenings were given excellent reviews.

PHILADELPHIA

Jeri Southern was forced to cancel her Red Hill Inn date after suffering a nervous breakdown on the West Coast. She had been scheduled to appear at the New Jersey spot on her way to her European tour. Kai Winding was booked to replace her. The previous week, Eddie Heywood made his first area appearance in some time at the Red Hill . . . Nels Nelson, Daily News staffer, has been writing a weekly jazz column called *The Jazz Beat* . . . The Four Freshmen are the first attraction booked for the March 13 Academy of Music concert backed by the Fuhrman Charities . . . Joya Sherrill, ex-Duke Ellington vocalist, is making her legitimate stage debut in *The Long Dream*, scheduled to hit Broadway after its Philadelphia break-in . . . The Weavers have been booked for a Town Hall concert . . .

Miles Davis played a week at the Show Boat, followed by James Moody . . . While Miles was blowing at the downtown spot, Maynard Ferguson was hitting some high ones around the corner at Pep's. Wild Bill Davis followed him.

TORONTO

Following a successful opening, Le Coq Dor continues its jazz policy with Hank Mobley, Donald Byrd, Ernestine Anderson and Zoot Sims slated for the next few weeks. Johnny Griffin, first artist to appear, brought in capacity crowds.

The resident group at Le Coq Dor is the Pat Riccio Quartet (with pianist Herbie Helbig, bassist Harold Holmes, and drummer Billy McCant), who are also appearing Saturday midnight at the Chelsea club, an after-hours jazz spot which has just moved to new headquarters at the Frontenac Arms. Singer Eve Smith and Dick Smith's Afro-Cuban group were also featured.

Another late spot operating on weekends is the Galleon Club, now on an all-Dixieland policy, with bands led by Jimmy Scott, Jeff Berry, and Mike White.

Recent visitors to Toronto included the Woody Herman Quintet, featuring Paul Quinichette, at the Edison; Toshiko and Charlie Mariano at the Town, Max Kaminsky at the Westover (where Edmond Hall arrives Feb. 15) . . . Erroll Garner in for a Massey Hall concert, Feb. 18; Pete Seeger on Feb. 20 . . . The Brown Derby has opened a gay Nineties Room, featuring the Gay Nineties Jokers.

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gled before his eyes, singer Tony Bennett was among the first to refuse invitation to work the 1960 *Playboy* Festival. Further to assert his position, he also declined to work the television *Playboy's Penthouse* again unless he could return with the same package he had with him last time: **Count Basie, Lambert-Hendricks-Ross, and Joe Williams.**

Lake Meadows lounge, a businessman's luncheon-type spot, has decided to take another dip into jazz. **Ernestine Anderson** was their first attraction early last year. They waited 12 months, then decided to go back to the "girl singer" policy, and presented **Carmen McRae** late last month. . . . Disc jockey **Mel Belairs** has a new big band in rehearsal. The group consists of prominent local musicians and former sidemen from the **Les Elgart** band. The group works out Tuesday nights at McDuff's . . . **Art Farmer** and **Benny Golson** bring their Jazztet into the Blue Note for the group's first midwestern engagement on March 16.

Running true to the script, the **Miles Davis Sextet** didn't open opening night at the Sutherland lounge. A snow storm that hit Chicago and much of the rest of the country forced their plane to land at Indianapolis, and they had to take a bus up to Chicago. **Paul Chambers** was stranded in New York. Meantime, ex-Mastersound **Buddy Montgomery** has joined the Davis group on vibes, meaning the group is likely to have a drastically different sound.

Jam sessions continue to spring up all over the city. Latest addition to the roster is a Tuesday night session featuring in-town musicians, along with such local artists as **Leon Bivens**, pianist **Jodie Christian**, and tenor saxophonist **John Gilmore** and **Eddie Harris.**

Overheard as one visiting farmer whispered to another during a long cold night at the Blue Note: "But which one is Count Basie?" The answer: no one on the stand. That night **Earl Washington** was sitting in for Basie, also stranded (in New Jersey) by bad weather.

LAS VEGAS

Dunes orchestra leader **Bill Reddi** really clicked with his own concert in the Dunes showroom . . . **Jack Cathcart** at the Flamingo is thinking about composing a symphony, but he says that he never can find the time.

Music by **Al Gemma** and **Frank Lendeni** is slowly catching on around the Strip and the two youths, under the banner of Diamond T Music, Inc., are working hard with various tunes . . . **Billy Williams** in the Riviera lounge believes that he will be pulling out shortly, after a seven months run during which he set new records in the

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LOS ANGELES

Nat Cole treks for Europe April 18 on a concert tour to last till May 20. He'll make his debut appearances in Germany and Italy. Prior to leaving on the trip, Cole works stands at Miami's Eden Roc and the Hotel San Juan in Puerto Rico . . . Columbia Records is swinging in a new groove under the mentoring of executive producer **Irving Townsend**, recently transferred to the coast from New York. Townsend's initial coups include recording **Andre Previn** in his first Columbia album, cutting the **Les Brown** band behind **Frankie Laine**, supervising singer **Pam Garner's** first album, and readying actress **Judy Holliday's** single with vocal arrangements by **Gerry Mulligan**.

Signs of our times: **Miles Davis**, reputedly getting \$3,500 a night for concert appearances with his quintet, asked for a flat \$5,000 for a 10-day stand at **Jimmie Maddin's** Sundown, according to the clubowner. Maddin wouldn't buy it. Something about having to make the nut . . . Longtime manager of the Four Freshmen, **Bill Wagner** took on as a client bandleader **Si Zentner**. A handshake sealed the deal . . . **Alan Marlowe** (not to be confused with band-

leader **Chuck M.**) formed a six-piecer for dates in Las Vegas.

Arranger **Gale Madden** is prepping a semi-autobiographical tome on jazz with the tongue-in-cheek title, *Too Little, Too Late* . . . The **Ronnie Brown** Trio signed with Columbia Records . . . Canadian promoter-clarinetist **Ray Gardner** recorded his quintet for the Normandy label in an EP which includes sidemen **Larry Bunker**, vibes, **Howard Roberts**, guitar, **Ernie Felice**, accordion, **Rolly Bundock**, bass, and **Bill Richmond**, drums . . . Before leaving on his European tour, **Shelly Manne** recorded music from the film, *The Proper Time*, for Contemporary Records. The music is an extended background score allowing for longer improvisations by The Men.

Dave Wells, trombonist-bass trumpeter, is rehearsing a new, 15-piece dance band with arrangements by himself, **Wayne Dunstan**, **Dave Roberts**, and **Paul Frable** . . . **Bob Rogers** is all done with rehearsals and ready to go to work with his 12-piecer. He figures that by 1961-62, the field is going to open up wide for bands, and he's ready to take care of business right now . . . Ex-Skinney **Ennis** lead trumpeter **Lou Obergh** moved over to **Johnny Catron's** territory band. He's doubling Volkswagen sales at Catron's Pomona car agency.

IN PERSON

Armantrout's (Ventura Blvd.)—**JOE DARENS-BOURG's** Dixie Flyers.
Ash Grove—**ODETTA** (opened Feb. 23); **BUDY COLLETTE** Quintet, Mondays only.
Beverly Cavern — **TEDDY BUCKNER** band. Resident.
Capri—**ART GRAHAM** Trio (Tuesdays dark).
Caprice (El Monte)—**FREDDIE GRUBER** Trio. Resident.
Cloister—**DELLA REESE**, March 2-22; **TONY BENNETT** opens May 19 for 18 days.
Davy Jones' Locker—**GENE RUSSELL** Trio, except Sundays.
Drift Inn (Malibu)—**BUD SHANK-ART PEPPER** Quartet, Fridays, Saturdays and Sundays.
El Sombrero (Belmont Shore)—**DUTCH PONS-VINCE WALLACE** Quartet.
400 Club—**WILD BILL DAVISON** band.
Hillcrest—**WALT DICKERSON's** Eastern Jazz Quartet. Resident.
Jimmie Diamond's Lounge (San Bernardino)—**EDGAR HAYES**, piano. Resident.
King's Surf (Santa Monica)—**SANDI GARDNER**, **CHARLIE SHOEMAKE** Trio, Thursdays through Sundays.
Leon's Steak House (North Hollywood)—**JESS STACY**, piano, except Sundays and Mondays.
Lighthouse (Hermosa Beach) — **HOWARD RUMSEY's** Lighthouse All-Stars. Resident.
BUD SHANK-ART PEPPER Quartet, Mondays and Tuesdays.
Puccini (Beverly Hills)—**JIM HARBERT** Trio.
Regency—**HIRSH HAMEL's** Jazz All-Stars. Sunday sessions from 4 p.m.
Sanbah (East Hollywood)—**SHORTY ROGERS** and his Giants, opened Feb. 25; **RAMSEY LEWIS** Trio opens March 10 for four weeks.
Sterling's (Santa Monica)—**BETTY BRYANT** Trio.
Toluca Lodge—**CALVIN JACKSON**.
Ventura Inn—**MARVIN JENKINS** Trio.
Wonderbowl (Downey)—**GENE BOLEN** and his Jazz Band. Nightly.
Zebra Lounge (Central and Manchester)—**TEDDY EDWARDS** Quartet and guests.

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10 Years Ago

On the Cover: Frank Sinatra and Billy Eckstine . . . Headline: Huge RCA Dance Ork Push . . . Jimmy Dorsey uses Dixie to bring “butter and egg man” into Statler hotel, N.Y. . . . Erroll Garner and Sarah Vaughan receive their *Down Beat* plaques at the Paradise theater, Detroit . . . Mildred Bailey will cut sides for Decca . . . Boyd Raeburn, with Ginny Powell, reorganizes for a nine-week theater tour . . . Count Basie’s at Brass Rail, Chicago, with sextet, featuring Buddy DeFranco, clarinet . . . Lennie Tristano and Erroll Garner present joint concert at Orchestra hall, Chicago. With Tristano are Joe Shulman, bass; Lee Konitz, alto; Warne Marsh, tenor; Billy Bauer, guitar . . . Ralph Gleason reports San Francisco is swinging with Billie Holiday at the New Orleans Swing club, Nat Cole and the trio at the Fairmount hotel, Billy Eckstine at Ciro’s, and Stan Kenton in two concerts.

25 Years Ago

Listen to the *Hit Parade* any week and note the song hits from Broadway shows and Hollywood films. *Revenge with Music*, the Broadway musical, has two hits by Arthur Schwartz and Howard Dietz—*If There Is Someone Lovelier Than You* and *You and the Night and the Music*. Richard Rodgers and Larry Hart have been commissioned to write the score for Billy Rose’s *Jumbo*, scheduled for a November opening. Meanwhile, they have a hit score on the screen with *Mississippi* (Paramount). They have Bing Crosby to croon *Down by the River; It’s Easy to Remember*, and *Soon* when he isn’t being upstaged by W. C. Fields. *I Won’t Dance*, from the new film musical, *Roberta* (RKO), was not in the original Broadway version of 1933. It was written especially for Fred Astaire and Ginger Rogers by a team consisting of Jerome Kern, Jimmie McHugh, Oscar Hammerstein II, and Otto Harbach.

AD LIB

of four weekend gigs at the Stew-Den, a new non-alcoholic club near the University of California campus in Berkeley.

The Tropics, out in the San Francisco residential area, is now running seven nights a week with music. They have been holding closed sessions on Saturdays and Sundays for some time (they’re the best in town) and utilizing a mambo group regularly. Now, however, the club has a policy of Latin music with Pete Escovedo’s group on Tuesday and Thursday, and a jazz policy on Wednesday, Friday, Saturday, and Sunday, with a Monday night session. The jazz group includes Allen Smith, trumpet; Brew Moore, tenor; Harold Wylie, baritone; Cedric Heywood, piano; Bud Glenn, drums; and Monk Montgomery, bass. Heywood, who has written for a number of big bands dating back to Milt Larkins, is doing the charts . . .

Freddie Gambrell opened at the Stew-Den in mid-February . . . Miles Davis was set for concerts in the Bay Area, beginning March 3 (San Jose) . . . The Modern Jazz Quartet is also set for concerts the same week, prior to opening at the Black Hawk . . . Les Brown played a one-nighter at the El Patio ballroom in February . . . Wally Ray’s late night show on KDAI is continuing to get lots of audience by programming solidly swinging jazz right through from 1 to 6 a.m. . . .

Bill Evans, with Paul Motian, drums,

and Scott LaFaro, bass, followed the Mastersounds into The Jazz Workshop and was himself followed, on Feb. 23, by J. J. Johnson’s group . . . Lionel Hampton in town briefly, pushing his records . . . Benny Barth, formerly drummer with the Mastersounds, in rehearsing a group that includes trombonist Fred Merge . . . Richie Crabtree, former pianist with The Mastersounds, is now doing a solo at Easy Street . . .

The Hanover opened Feb. 5, after a two month hiatus, with Earl Hines leading the band again but without Muggsy Spanier on cornet. Darnell Howard, clarinet, Earl Watkins, drums, Pops Foster, bass, and Dick Smith, trumpet, make up the group. Joe Sullivan returned as intermission pianist . . .

The Andre Previn—George Shearing—Dakota Staton concert sold out one show and almost sold out a second at the Masonic Temple the last weekend in January, with a bang-up promotion job by flack Grover Sales, Jr. . . . Guitarist Eddie Duran now at the hungry i . . . Marty Marsala’s band continues at the Kewpie Doll with Tony Crump on piano . . . Cal Tjader went into hospital for a minor operation in Mid-February. After that, he was off to Cuba with Sol and Max Weiss, Mongo Santamaria, and Willie Bobo, for a series of recording sessions . . . Rudy Salvini’s big band held its first concert of the year Feb. 14, under sponsorship of KJAZ . . . Pony (Little Pony) Poindexter continues as featured player at The Cellar . . .



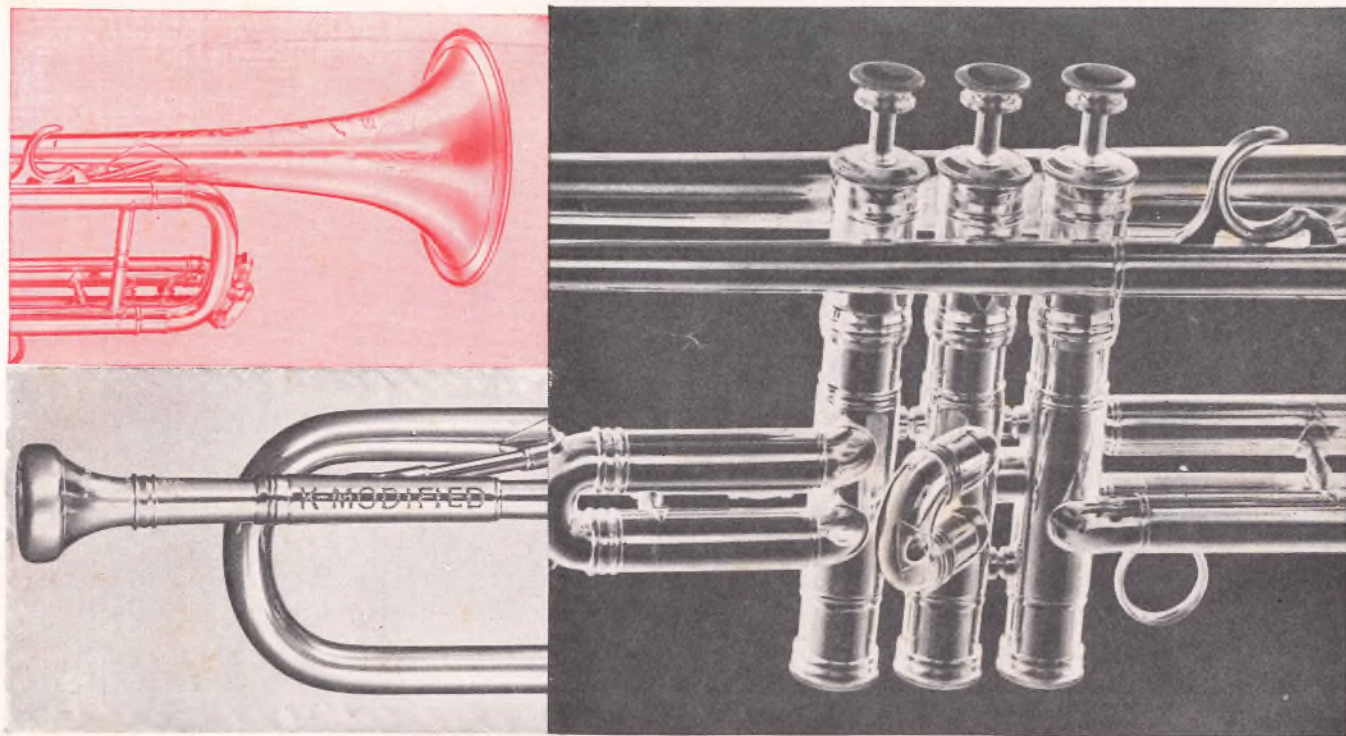
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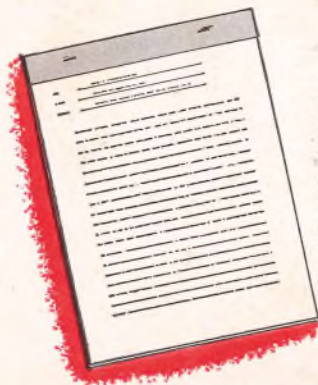
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